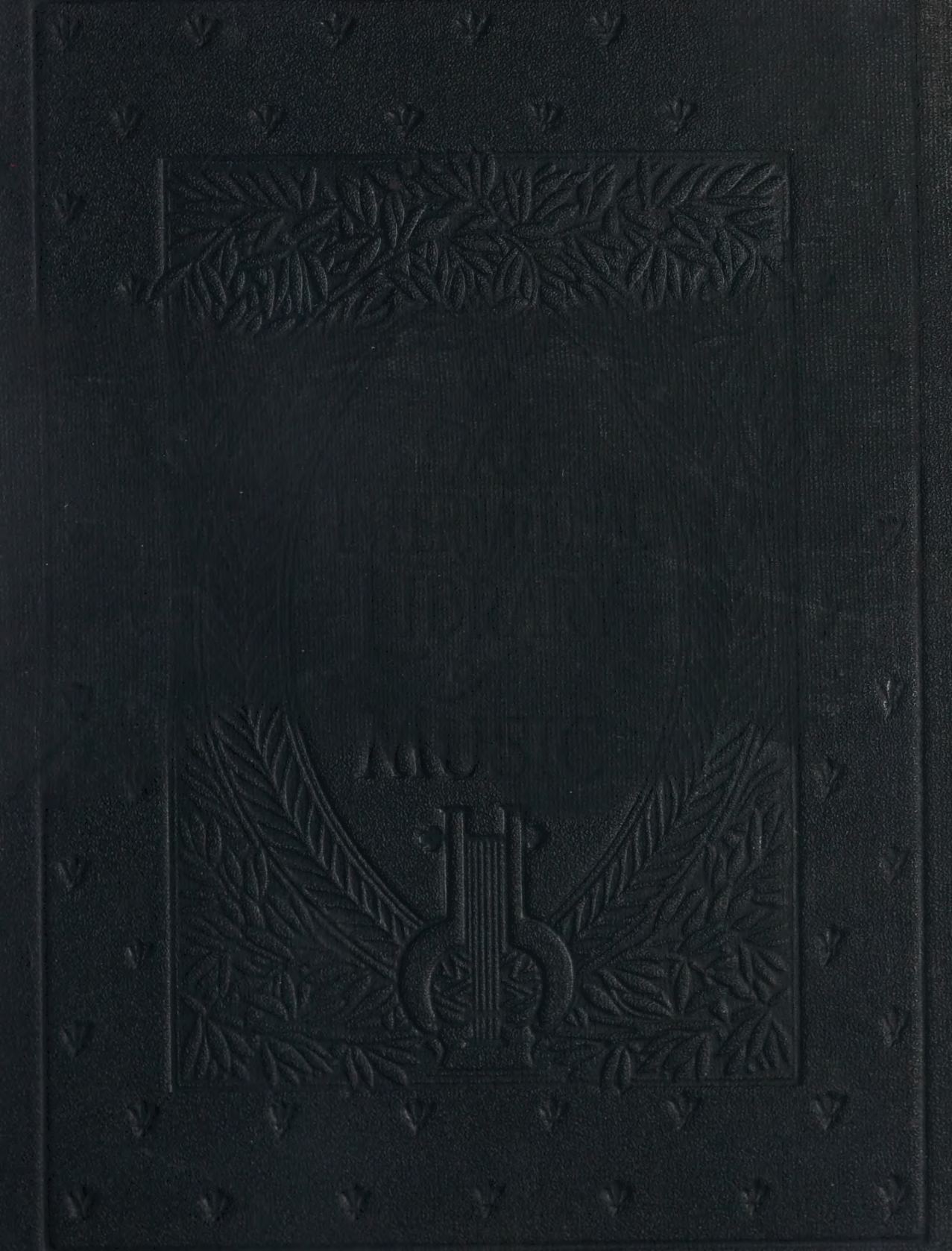

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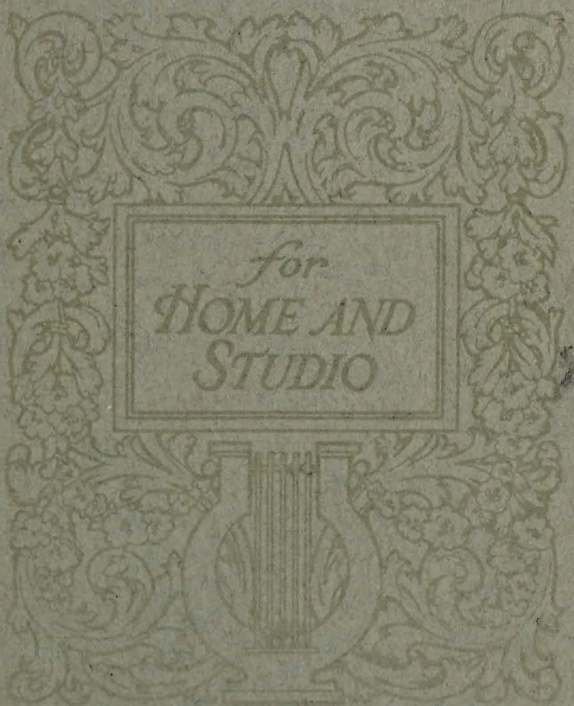

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MUSIC LITERATURE

VOLUME III

THE SINGER'S GUIDE

The World's One Hundred Greatest Songs—Survey of the
Vocal Art—Advice from Famous Singers
Famous Songs—Religious Music
History of Music in America
Story of Musical Form

Containing Chapters by

LOUIS C. ELSON
CLARENCE LUCAS
BLANCHE MARCHESI
WILLIAM SHAKESPEARE
VICTOR MAUREL
ENRICO CARUSO

and many others

THE UNIVERSITY SOCIETY
NEW YORK

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PUBLISHERS' FOREWORD

IN the evolution of virtually every one of the arts and sciences, the custom once prevailed whereby all knowledge of theory and practice was handed down verbally from one generation to another through a sort of progressive apprenticeship, and it is barely more than a half-century since a celebrated musician insisted that the art of music could only be taught by example and imitation. History records many examples of such apprenticeships, from the time of Hippocrates, the great physician, down even to the present day.

In more modern times the trend has constantly been toward the greater efficiency that is gained by concentrated study of a printed text, with dependence upon verbal elucidation and demonstration only when special difficulties are encountered. Perhaps in music there has been too great a dependence upon the printed music, overlooking the broadened viewpoint which might result from perusal of well-selected text materials embodying the experience of advanced students of the art. Of course, it is not intimated that any amount of subsidiary reading will of itself be the equivalent of a musical education, but it can at least be depended upon to render many times more effective the hours of technical practice and the devoted guidance of the conscientious teacher. For after all, technic exists largely through intellectual comprehension of the requisite muscular functionings and only in lesser degree in the muscles themselves.

Of all the allied musical arts, that of the singer seems to be the most elusive. The range within which the singer's art may be employed is extremely circumscribed, yet successful performance within this narrow radius requires the combining of experiences which almost exhaust the spectrum of human life. This again emphasizes the rule that a specialist must first of all be of broad experience before he can successfully specialize.

In selecting two volumes of literary first-aids to singers, it is impossible to exhaust any one phase of vocal activity. Rather, then, an effort has been made to lay the foundation and create an interest in as many different directions as the vocalist's thought might advantageously pursue.

Thus there will at once appear a considerable number of general subdivisions, such as the elements of vocalization, including the physical phenomena of vocal tone; the methods by which facility of vocalization may be attained; its application to specific songs, with a consequent knowledge of song literature in general; the proper interpretation of this literature; and finally, the problem of the successful professional employment of this ability, based upon the experiences of those who have attained such success.

These two volumes, then, have been so divided that the opera, in as many phases as appeals to the interest of the singer, has been made the leading theme of the second volume, while in the first volume all of the remaining points of general, and one might say, universal interest—as far as concerns singers—are combined in suitable proportion.

The list of authorities whose works have been drawn upon in the preparation of these volumes is sufficient in itself to establish the value of the material herein contained, and the comprehensiveness of the plan upon which it has been assembled. At the same time, there has been avoided that phlegmatism which has so often resulted in the making of pseudo-didactic works unnecessarily forbidding to the lay reader, without at the same time increasing their value to

the professional aspirant. It is thus hoped herein to demonstrate that an entertaining and readable style need not detract from the educational value of the facts and theories presented.

The absence of musical authority in the writings of those who have essayed musical themes, has been the plaint of more than one commentator. George Bernard Shaw, himself one time a musical critic, has on many occasions indulged his ire at the expense of music critics, writers, and teachers in general, and his attitude probably may on the whole be summed up in his remark: "Those that can, do; those that can't, teach." Of course, in spite of notable exceptions, it must be confessed that a great many of those who presume to write on musical subjects are far better equipped to write with literary fluency than they are with musical authoritativeness. At the same time, the majority of those who are adequately equipped on the musical side are more apt to be occupied with writing *music* than they are with writing *about* music. Hence arises a difficulty not readily overcome, which in some measure may account for the non-employment of a greater proportion of text-reading in connection with all branches of music study.

While not claiming for the possessor of these volumes a solution for all manner of vocalistic ills, it is intended to point the searcher for success as a singer into paths which lead to that coveted goal, and if in the small space available this much can be accomplished, the efforts herein put forth will have achieved merited justification.

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THE WORLD'S ONE HUNDRED GREATEST SONGS

COMMITTEE OF SELECTION

ARTHUR FOOTE, composer and organist.
ERNESTINE SCHUMANN-HEINK, prima donna contralto.
HORATIO W. PARKER, professor of music, *Yale University.*
AUGUST FRAEMCKE, director of *New York College of Music.*
KARLETON HACKETT, music editor, *Chicago Evening Post.*
HENRY T. FINCK, music editor, *New York Evening Post.*
W. J. BALTZELL, editor of *The Musician.*
NICHOLAS DEVORE, president of the *National Academy of Music.*

IN so far as it can be determined, there has never been given to the world from any authoritative source, a list comprising the one hundred immortal songs of the ages. It is then left for the present work to do for the world of music what has frequently been done in the field of literature, a rather conspicuous instance of which is found in the "Five Foot Book Shelf" selected by Charles W. Eliot, president *emeritus* of Harvard University. The idea even has been applied to the hundred best poems, and the hundred best novels, but although there have been many heterogeneous collections of songs, suitable in number and length to fill a volume of the desired size, no record is found wherein a jury of recognized competency set themselves about the task of choosing the hundred songs which should, from a variety of reasons, find place in the library of every musical home.

It was von Bülow who proclaimed himself a disciple of a Trinity, composed of Bach, Beethoven, and Brahms; it was Gounod who began life by pinning his faith to "Me and Mozart"; at middle age reversed it to "Mozart and Me," but in old age worshiped only "Mozart"; and many have there been whose enthusiasm carried them to similar heights of partizanship, which the world, in after years, indorsed sometimes fully—sometimes with a grain of salt, or not at all; but the deliberate sifting of the song literature of all countries, and all times, to select the hundred nearest perfect and deservedly immortal gems, has required the consideration of many qualities from many viewpoints, and a degree of perspective which on the surface of it is hardly apparent. With the lack of precedent which might have been established by earlier efforts of a similar nature, the committee had indeed to map out a course through untrodden fields.

To insure the breadth of viewpoint which would make possible the securing of what might be termed an impersonal opinion on the works presented for classification and judgment, there has not been accepted as final the word of any single member of the board of editors, but rather has the entire selection of material been the result of an elaborate scheme of voting on the part of the entire editorial staff.

To give further evidence of the comprehensiveness of this harmonization of ideas as to what constitutes an immortal work of musical art, there has been secured from several of the members of the two committees an outline of the basis upon which they judged of the fitness of a composition to be included in the final list of one hundred.

Among the opinions there is special comprehensiveness as well as subtle comprehension in the outline which guided the work of Mr. Henry T. Finck, the music critic of the New York *Evening Post,* and a noted writer on musical subjects. Mr. Finck says:

It is impossible to make a list of the absolutely best hundred songs,—not only because tastes differ but because there are several hundred songs, each of which deserves to be included in such a list.

Most of these, however, are by half a dozen great masters, which facilitates the task, if we follow the rule that in order to secure as much variety as possible no composer must be represented by more than six or seven numbers.

The lyric song, or *lied,* is a product of Germany, yet composers of several other countries have contributed gems. French genius, however, so far as melody is concerned, appears to better advantage in the field of opera than in the *lied;* and the same is still more true of Italian genius. For this reason operatic airs have been included in this collection.

Usually the best songs and operatic airs have a national as well as an individual aspect. It may be seen not only in the works of the Austrian Schubert, the French Massenet, and the Norwegian Grieg, but in those of the American Stephen Foster, and Edward MacDowell, which are quite worthy of being included in a list of the best songs. They are both popular and good.

There are two kinds of popularity in music. One is transient, like a fashion in women's gowns. The other is enduring and increases as time passes. No change of fashion or taste can detract from the charm of the melodies included in this list. They bear out the truth of Keats's maxim: "A thing of beauty is a joy forever."

At the close of the list of selections returned by Mme. Ernestine Schumann-Heink there appeared as summarizing her viewpoint the following characteristic comment: "'*Volkes Stimme, Gottes Stimme,*' as we say in Germany; 'The people's voice is God's voice'." One of the numbers which stood high on her list, "Stille Nacht, Heilige Nacht," is indeed so unquestionably entitled to recognition as one of the world's immortal musical thoughts, that although it appeared on none of the other lists, it has been included in one section of the completed work. Another was "The Rosary," regarding which mention is made later on.

The folk song of course received high recognition, and yet it is interesting to note that while one of the lists contained some twenty-five songs of this type, still another contained scarcely five. As typical of real musical analysis, it might also be pointed out that the principles laid down in the article by Arthur Foote, as it appears in the preface to The Hundred Greatest Piano Pieces, are quite as applicable to the song literature as to that of the piano, and should be considered to apply with equal force in this connection.

Strongly contrasted to the analytical method of Mr. Foote is the purely objective viewpoint of Mr. Louis C. Elson, of the New England Conservatory of Music, who sets forth his ideas of what constitutes a great song, as follows:

Singability. Sometimes a lofty melody is so simply constructed that any voice can sing it and any mind can grasp it. "God Save the King" is such a melody.

Its historic importance. "The Marseillaise" is wonderfully intertwined with history.

Universal appeal. A song may voice an appeal that reaches millions of hearts in many different nations. "Home, Sweet Home" is such a song.

Artistic union of a great poem with music that interprets and intensifies it. Schubert's setting of Goethe's "Erl-King" is an example.

Power of melody, grandeur of harmonic treatment, development of accompaniment, are also factors.

Another demonstration of the necessity for the elimination of personal bias, either for or against, through the method of voting which has been employed, is found in the fact that one member of the committee refused a vote to the songs of Stephen Foster, including in lieu thereof "Wotan's Abschied" from "Die Walküre," which he says has become a recognized ideal of dramatic singing,—but which, however, has been of necessity omitted from the present work for the reason that it did not appear on the list of any other member of the committee. In fact, the Wagnerian tendencies of two of the members expressed itself to the extent of some five selections each, with only one song common to the two lists, that is, the "Prize Song" from "Die Meistersinger." Of the dozen or more Wagnerian numbers advanced by the different editors, only three received sufficient votes to permit their being included in the list of One Hundred. Notwithstanding this, the voting was far from scattered, and in all of the lists combined there appeared considerably less than two hundred songs.

Special emphasis upon the sincerity of poetic content as evidenced in the quality of musical thought expressed, is found in the comments of Mr. Karleton Hackett, of the vocal department of the American Conservatory of Music in Chicago, who writes as follows:

The One Hundred Best Songs of the World! Just what does this mean? For a song to win a place in such a list it must possess the quality of truth, expressed with such beauty as makes it a complete setting forth of some vital fact in human experience. The choosing of perhaps two score of songs is a simple task, since there are a certain number about which the opinion of the world has crystallized, so that their position is no longer open to doubt. There are some of the songs of Schubert, of Schumann, and of Franz, which could not be omitted from any list which a musician would compile; but once these have been set down, the real work begins.

For this list the word "song" has been interpreted, in a broad sense, as including anything of superlative worth which was intended for the human voice, whether written in what is usually called song-form, or ballad, or taken from an opera or oratorio. The sole question has been:—does it express with supreme power, or delicate charm, something of vital importance to us?

Tastes differ; what one man feels to be of the utmost importance may not appeal to the consciousness of another, so that the two could not be brought into agreement. While this is true of any two individuals, still experience has taught us that to a certain extent we must be governed by a plurality of votes, and if a song has appealed to a large number of people of taste it is a thing of importance in the world of art,—even though there may be some who will not admit its claims.

There are songs of such universal appeal that their right to appear on such a list will be questioned by none; and there are other songs which do not strike the hearer with such power at first; songs with which one must live for a time before the depth of beauty within them fully reveals itself. Audiences from one end of the world to the other have responded spontaneously to the power of the "Toreador Song" from "Carmen," but the exquisite charm of "Es Hat Die Rose" of Franz steals into the heart in quite another manner. It is my opinion that each of these deserves a place.

It is not a matter of size, of the magnificence of the artistic scheme, nor of the glorious manner in which it has been carried to full expression by the genius of the writer, but of the intrinsic value of the thought. Each of the songs on this list has been subjected to a consideration which has taken many things into account. Each one has the truth of beauty expressed with such power as makes it a vital thing in human experience. The truth of art is the truth of life in the world of men, and the great songs are great because they appeal to our inner consciousness of the truth.

The important influence upon the ultimate destiny of a song, which is wielded by the author of the text, is given particular emphasis in the following exhaustive article written for this work by William J. Baltzell, a member of the committee of selection, in which he has treated from many aspects the whole subject of "Greatness as Found in a Song."

Greatness is a concept not easy to define, especially because the familiar or conventional process of comparison cannot be used. For greatness is more or less individual; it is unique; it does not depend upon what one has done in comparison with the achievements of some other person or persons. A common query is: "Who is the greatest composer, the greatest pianist, the greatest singer?" Of the same nature is the query: "Which is the greatest song ever written?"

Such questions, especially with the average public, are based on the false assumption that there is a "greatest" in every line of human activity, and belongs to that type of mind which measures value to the human race by size and weight—as if genius is to be estimated as are the precious metals and stones, or a painting by the extent of the canvas covered by the artist,—or by the cost, as if the æsthetic value of a statue or a cathedral is gauged by the money expended in producing it. As said before, greatness is unique. Beethoven is great in his own way, and not in the manner of his predecessors, Bach, Handel, Haydn, and Mozart, or his successors, Wagner, Brahms, Strauss, and other moderns; Paderewski is great through his own individuality, and his admission to the ranks of the great ones does not depend upon how nearly he may approximate the particular achievement of Busoni, Bauer, Godowsky, or De Pachmann.

Greatness is not a matter of level, not a question of degree. It is individual and supreme; no two examples show absolute likeness. Beethoven is great; so are Mozart and Bach. Liszt is great; and in the class of the "great" ones we put a number of other pianists, past and present; Patti was a great singer; so also Nordica. We acclaim them all. And, better still, there is room for a multitude of great ones without one interfering with the other. One man's greatness does not detract from that of another, although some of those who have won the laurel wreath, and their partizans, may think that it does.

For the same reason, if one names a certain number of "great" songs it must not be expected that these songs shall show the same characteristics throughout; on the contrary, such a list will exhibit the many-sidedness of "greatness" in songs. Yet it may be said that in this many-sidedness the student may discover qualities in common, affording a basis for judgment as to the principles which determine the æsthetic value of a song.

In making an analysis of a song the two main factors are: (1) The Text; (2) The Music. One other factor that may have consideration at this point is the conception which the composer has formed of the text, growing out of the impression it has made upon him, and the way in which he has worked out that conception in giving expression to it, not from the point of view of technic but of the laws of æsthetics. So far as this conception and its working out contribute toward "greatness" in a song, we must point out that the latter is the result of individuality, of personal response to the spirit of the text rather than as the result of a mastery of the technic of composition.

No song is great because of its fine workmanship and technical excellence. One can name more than one which shows little, if any, merit in that direction above the average; for example, both words and music

of "Home, Sweet Home." Greatness in a song is the stuff of which it is made, not in the technical handling of the material. The composer's conception of the text represents a spiritual union between the text and music; an assimilation or absorbing of the poet's thought, given out in the music with additional beauty and power; a something, an atmosphere which pervades the whole song, not easy to define, at once perceived, and conspicuous in its absence, the result not of intellect but more especially of feeling.

In a "great" song, intellect is not the master but the servant of feeling. Schubert, whose name is synonymous with greatness in song-making, seems to have considered the latter as the expression in music of a deep, concentrated emotion, not completely his own, but the result of a mingling of his personality with that of the poet.

I. THE TEXT

If the inquirer turns to those songs to which the distinction of "greatness" has been given he will find that in characteristics they are varied and divergent. Many of them are love songs which range through nearly the whole gamut of amatory emotion and its various manifestations; or they may set forth the love of the mother, of the wife, the husband, the ardent wooer, the despairing swain, praise of tenderness, of beauty, happiness, yearning, sorrow, poignant grief: in fact, as many themes as the poet can conceive and set forth in words.

HUMANNESS AND WIDE APPEAL

Yet in all these songs we are likely to find one common principle, that of an appeal to the thoughts and feelings of the many; a range of appeal wide enough to include all classes,—the most intellectual, scholarly, cultivated, refined, as well as the person of no attainment in literature or science; the one of small culture, of little social experience, with all the grades between. The "great" song touches all classes of mankind because of its humanness, because of its theme which voices the aspirations, the hopes, the thoughts, the fancies of the many.

Show me a song which, by its very nature, must appeal to the few, to those of ultra-refined and cultivated sensibilities and tastes, and I will not need to point out that despite the fine qualities of thought and music which mark it, that song has never been acclaimed by the public as a "great" song. It is also scarcely necessary to add that the great majority of published songs fail in this respect. True greatness does not thrive upon unapproachability, but upon the wish and willingness to come in close contact, into familiar touch with the mass of the people.

To mention a few songs in which is found this humanness of theme, this wide appeal in the sentiment voiced, refer to "Home, Sweet Home" and "Old Folks at Home" as examples of the hold which some songs have upon the heart of the world. Is this not sufficient justification for calling them "great songs"? Other sentiments are voiced in Brahms' "Wiegenlied"—how many cradle songs, lullabies, slumber songs have been written!—in Dvorak's "Als die alte Mutter"—what man or woman does not recall the songs his mother sang!—in Tchaikowsky's "Nur wer die Sehnsucht kennt"—have we not all felt the yearning for something we never reach?—in Jensen's "Lehn' deine Wang," Grieg's "Ich liebe dich," and Brahms' "Wie bist du, meine Königin." The thought of these songs is one which nearly every human heart can take to itself.

POETIC QUALITY

In addition to the humanness and wide appeal of the theme of a text of a "great" song, much stress is to be laid upon a truly poetic quality. Commonplace ideas expressed in a commonplace style never furnished the inspiration or the material for a great song. The term "truly poetic" refers to the character of the thought as well as to the manner of expression. It is not necessary that it shall be high in grade of fancy, but it should have a high level of thought. The expression need not be elaborate; on the contrary, some of the most acceptable texts are marked by extreme simplicity. Many of the great song composers have shown fine discrimination in this respect; Schubert, for example, had an unerring instinct for pure poetic beauty, and drew upon the greatest German poets for his inspiration as well as upon the English Shakespeare.

This suggests the thought that in considering songs from the point of the value of their texts, we must confine ourselves in all cases to the original, and not to translations, which, too often, lack the fine poetic excellence of the version used by the composer, no matter how faithful it may be from the point of the translator. There are exceptions, of course, as in the case of Heine's "Du bist wie eine Blume," which has generally preserved the original thought and expression. It is a matter worthy of mention that the best of the German and French composers have generally taken the texts of their songs from the writings of the best of their native poets.

By way of example of songs with poetic texts one may recall such verses as "La charmante Marguerite," in which the poet compares the beauties of various flowers, but is faithful to the modest "Marguerite," his loved one; or the comparison of a loved child or adored lady to the beautiful flower in "Du bist wie eine Blume," or Shakespeare's lovely "Hark, Hark the Lark!", "Wie Melodien zieht es," "Ein Ton," to which Cornelius wrote such beautiful music to mirror the changing sentiment, or "Ich liebe dich," which seemed to Grieg to voice the feeling of a husband to the loved wife. In these songs we find that pure, elevated poetic sentiment which alone can give adequate expression to our finest, most spiritual ideas.

LYRIC QUALITY

Another element which distinguishes the texts of practically all the great songs is the lyric, one of the most important of all. It is quite possible to quote numerous songs in which a fine text is associated with splendid handling of the musical material, but the absence of the lyric element in the text has been fatal to the admission of the song to the elect class, for it did not inspire the composer to the highest flights of musical fancy and expression. Therefore in an accounting of the elements of a great song which have

the highest importance, the lyric quality must stand out as a distinguishing one; for the purposes of song composition it is far more essential than fine technical construction from the view of verse-making. A verse may be clever in a number of ways, but if it lack the lyric quality it will scarcely assist in making a great song. (In our use of the word "lyric" no reference is made to the element of meter or "lift," which is often too marked for a fine, elastic musical rhythm.)

The lyric element we can find in the texts of such songs as: "My Love's an Arbutus," a delightful poetic fancy as well; in "Drink to Me Only With Thine Eyes," a gem from the old English; "Who is Sylvia," in which Shakespeare shows his rare lyric gift; and in the German songs "Wie Melodien zieht es," "Mädchen mit dem rothen mund," "Ich liebe dich," "Murmelndes Lüftchen," and "Mondnacht." These are songs, even without music; one can easily imagine the poet singing them in his heart, without audible tones.

II. THE MUSIC

An obvious, and, at the same time, satisfactory classification of songs that have been acknowledged as great is: (1) The Folk song. (2) Those in the Folk style (Volksthümliches, as the Germans call it), sometimes also the Strophic, which class includes, in a loose way, many of the songs which have won a place in the affections of the world. (3) The Art-song, which comprehends those in which the highest musical art has been used in the endeavor to give adequate musical expression to the text. Under this head we might make a subdivision into operatic and the modern song, which have certain special characteristics.

THE FOLK SONG

The folk song is one of the simplest types of vocal composition. Its artistic merit lies in the fact that in its earlier examples it is not the work of one composer, but the contribution of many, representing the varied emotion and thought of a people of kindred experiences, hopes, and aspirations. This is particularly the case with songs which have a marked national character. The typical folk song has a melody, simple in style, easily delivered by the voice, which is most concerned with expressing the thought of the text. And, conversely, as the folk song is the expressed thought of many, so the untrained as well as the trained singer can give voice to it,—wherein is doubtless one reason for the hold which these songs of the people have, not only upon their own race, but upon the world. In musical structure they generally consist of a plain simple tune with an accompaniment equally simple in style, and the same music to each verse.

These characteristics are found more or less clearly marked in such songs as the French "La charmante Marguerite," the English "Drink to Me Only With Thine Eyes," the American "Old Folks at Home," the Scottish "Loch Lomond," and "The Maiden's Wish," a song of Poland, arranged by that intense nationalist, Frederic Chopin.

THE FOLK-STYLE

Next in order come songs in the folk-style, not pure folk songs, the work of one composer, and in style the result of the contributions of many singers and composers, polished and perfected through a course of years. Not a few of the most treasured numbers in the vocal repertoire belong to this class. Nearly all the great composers in the last one hundred years have made use of the principles of this class of songs to the great enrichment of our song literature.

In this style of song the same melody is frequently employed for all the verses, the form known as strophic, but the accompaniment is more elaborate than that of the folk song, the composer making full use of the resources of his art, often changing or developing the accompaniment with each successive verse to follow the changing sentiment. Both in text and in music the song in the folk-style is on a higher artistic level than the folk song, without, however, losing the wide range of appeal and the other characteristics which distinguish the folk song in its finest examples. And in this class of songs we find most of the great favorites of the world.

To mention a few in this style will amply suffice: "The Lass With the Delicate Air," by Arne, an Englishman; "My Love's an Arbutus" and "The Little Red Lark," both from the Irish repertoire; "Als die alte Mutter," by Dvorak, representing the Bohemian spirit; "Florian's Song," by Godard, a French pastoral; "Solvejg's Lied," by Grieg, a fine embodiment of Norse ideas; "Last Night," by Kjerulf, also a Scandinavian.

THE ART-SONG

This class of song is on a higher plane, musically and artistically, and demands a higher order of technic, both in composition and execution, than the folk song and the song in the folk-style. Here the general purpose of the composer is to give an adequate expression, musically, of the content of the text, varying in emotional quality and intensity as the latter varies. Naturally this will not admit of using the same melody for all of the verses, although it may occur that at least two verses have the same voice-part. Generally, however, there is a constant change in the music to conform to the changing thought of the text. To songs of this class the term *durch-komponirt* (through-composed), suggested by German writers, is often applied in contradistinction to the strophic form used in the folk song and in the song in the folk song style. Present day writers prefer the term "art-song," which may be defined as one in which "the music is not bound by the stanza form of poetry, but forms a running commentary on its contents with a pictorial and emotional background provided by the accompaniment" (from a lecture by Walter Ford, an English writer). "Not one made up of chords variously figurated, but more or less independent in its material, both melodic or thematic, and rhythmic."

It is in this class that composers have risen to the highest level of musical thought and expression, partly because of their freedom from restrictions and because the texts have been of a character to call out the finest quality of inspiration, requiring great mastery of musical material to give it appropriate and adequate expression, and one which, moreover, shall be thoroughly spontaneous and individual. Most of the great composers of the last one hundred years have used this

form for their most serious utterances in song, as it gives opportunity for the fullest display of power.

The characteristics of all classes of song may be drawn upon in the course of a composition: at one point the folk song style may seem to furnish an appropriate utterance; at another the lyric element will predominate, perhaps followed by the dramatic or declamatory; sometimes the voice is supreme; at other times it will be subordinated to a development of the emotional atmosphere of the text by the supporting instrument or instruments. Richard Wagner gave the greatest impulse to this form of song composition by the methods he used and the results he achieved in his operas by departing from the old methods of accompaniment, weaving a polyphonic texture in which the voice is merely one of the factors in the musical ensemble, no longer having that absolute supremacy which had been given it in the previous epoch. He wrote few songs outside of his operas, but in "Träume" we have a definite study for the style afterward worked out in "Tristan."

Fine illustrations of the methods of composers in the art-song style may be found in such works as Beethoven's "Adelaïde," Bach's "My Heart Ever Faithful," Cornelius' "Ein Ton," Liszt's "Lorelei," and Loewe's great ballad, "Edward," as well as Schubert's immortal setting of Goethe's ballad, "The Erl King." Other examples are: Schumann's "Two Grenadiers," Schubert's "Wanderer" and "Die Allmacht," Tschaikowsky's "Nur wer die Sehnsucht kennt," Sullivan's "Lost Chord," and the songs by such modern writers as Debussy, Fauré, Richard Strauss, and Hugo Wolf.

The complete list of The Hundred Greatest Songs, as given in this work, and incorporating as it does the consensus of opinion on the part of a representative committee of acknowledged authorities, is here inserted for the sake of giving it permanent record:

THE WORLD'S ONE HUNDRED GREATEST SONGS

ARENSKY
Sie schwebt' mir noch kürzlich im Arme
To Echoes of Music We Dance

ARNE
The Lass with the Delicate Air

BACH
Mein gläubiges Herze frohlocke
My Heart Ever Faithful
(*From* the "Pfingst" Cantata)

BACH-GOUNOD
Ave Maria

BEETHOVEN
Adelaïde
In Questa Tomba
In Yonder Tomb

BIZET
L'amour est un oiseau rebelle
Love is Like a Bird Rebellious
(Habanera *from* "Carmen")
Votre toast, je peux vous le rendre
To Your Toast I Respond with Pleasure
(Toreador's Song *from* "Carmen")

BOHM
Still wie die Nacht
Still as the Night

BRAHMS
Wiegenlied
Cradle Song
Meine Liebe ist grün
My Love is Fair
Sapphische Ode
Sapphic Ode
Wie bist du meine Königin?
How Art Thou Now, My Little Queen?
Wie Melodien zieht es mir
A Strain of Song Seems Drifting

CHAMINADE
Madrigal

CHOPIN
Das Mädchen's Wunsch
The Maiden's Wish

CORNELIUS
Ein Ton
The Monotone

DEBUSSY
Romance

DELIBES
O mer, ouvre toi
Thou World-Shrouding Sea
(Arioso)

DONIZETTI
O Mio Fernando
(*From* "La Favorita")

DVORAK
Als die alte Mutter
Songs My Mother Taught Me
Gute Nacht
Good-Night

FAURE
Les rameaux
Palm Branches

FOLK SONGS
Drink to Me Only with Thine Eyes
(Old English)

FRANZ
Aus meinem grosse Schmerzen
Out of My Soul's Great Sorrow
Widmung
Dedication
Es hat die Rose sich beklagt
It Was the Rose Herself Who Sigh'd
Mädchen mit dem roten Mündchen
Little Maid with Lips so Rosy

GLUCK
Che faro senza Euridice
Have I Lost Thee?
(*From* "Orfeo")

GODARD
Chanson de Florian
Florian's Song

GOUNOD
Salut! Demeure
All Hail, Thou Dwelling Pure and Lowly!
(*From* "Faust")
Chantez, Riez, et Dormez
Sing, Smile, Slumber
(Serenade)

GRIEG
Ein Schwan
A Swan
Ich liebe dich
I Love Thee
Mit einer Primula Veris
The First Primrose
Solvejg's Lied
Sunshine Song

HAHN
L'heure exquise
The Perfect Hour

HANDEL
I Know that My Redeemer Liveth
(*From* "The Messiah")
Ombra, mai fu
Slumber, Dear Maid
(Largo, *from* "Xerxes")

HAYDN
My Mother Bids Me Bind My Hair
With Verdure Clad
(*From* "The Creation")

HENSCHEL
Morgenhymne
Morning Hymn

HÜE
J'ai pleuré en rêve
In My Dreams I Sorrowed

JENSEN
Murmelndes Lüftchen
Murmuring Zephyrs
Lehn' deine Wang' an meine Wang'
Oh, Press Thy Cheek Against My Own

KJERULF
Last Night

LASSEN
Mit deinen blauen Augen
Thine Eyes so Blue and Tender
It Was a Dream

LISZT
Die Lorelei
The Loreley
Mignon's Lied
Mignon's Song
Du bist wie eine Blume
Dear Love, Thou'rt Like a Blossom

LOEWE
Edward
LOTTI
Pur dicesti, o bocca bella
Speak, I Pray Thee
MACDOWELL
The Robin Sings in the Apple Tree
MASSENET
Il est doux, il est bon
He is Kind, He is Good
(*From* "Herodiade")
Elegy
Instant Charmant
Enchanting Hour
(*From* "Manon")
Obeissons, quand leur voix
Come, Let's Obey
(Gavotte *from* "Manon")
Vision fugitive
Vision Fair, Vision Fleeting
MENDELSSOHN
Jerusalem! Thou that Killest the Prophets
(*From* "St. Paul")
O Rest in the Lord
(*From* "Elijah")
It is Enough
(*From* "Elijah")
MOZART
Batti, batti
Tho' You Strike Me
(*From* Giovanni")
Das Veilchen
The Violet
Voi che sapete
Tell Me, O Fair Ones
(*From* "Le Nozze di Figaro")
In diesen heil'gen Hallen
Within this Sacred Dwelling
(*From* "Die Zauberflöte")
PERGOLESI
Nina
PURCELL
Nymphs and Shepherds
RAFF
Ständchen
Serenade
ROSSINI
Cujus Animam
(*From* "Stabat Mater")
RUBINSTEIN
Der Asra
The Asra
Du bist wie eine Blume
Thou Art Like Unto a Flower
SAINT-SAËNS
Mon cœur s'ouvre à ta voix
My Heart at Thy Dear Voice
(*From* "Samson et Dalila")
La cloche
The Bell
SCHUBERT
Die Allmacht
The Omnipotence

SCHUBERT
Hark! Hark! the Lark!
Du bist die Ruh'
My Peace Thou Art
Der Erlkönig
The Erl King
Der Wanderer
The Wanderer
Wer ist Sylvia?
Who is Sylvia?
SCHUMANN
Widmung
Dedication
Der Nussbaum
The Almond Tree
Ich grolle nicht
I'll Not Complain
Mondnacht
Moonlight
Die Lotusblume
The Lotus Flower
Die beiden Grenadiere
The Two Grenadiers
STRAUSS
Allerseelen
All Souls' Day
Die Nacht
The Night
Ständchen
Serenade
SULLIVAN
The Lost Chord
THOMAS, A. GORING
Une nuit de Mai
A Summer Night
THOMAS, AMBROISE
Connais tu le pays?
Far Away Lies a Land
(*From* "Mignon")
TOSTI
Good-bye
TSCHAIKOWSKY
Nur wer die Sehnsucht kennt
None but the Lonely Know
Warum?
Why?
WAGNER
Träume
Dreams
O du mein holder Abendstern
O Thou Sublime Sweet Evening Star
(*From* "Tannhäuser")
Walther's Preislied
Walther's Prize Song
(*From* "Die Meistersinger")
WEBER
Leise, leise
Softly, Softly
(*From* "Der Freischütz")
WOLF
Verborgenheit
Secrecy

In reviewing the various problems in the voting and final selection of the world's greatest songs, it is observed that there was general recognition of the fact that the arbitrary number, One Hundred, was still too small to include ALL of the songs which by equal right, weighed one against the other, were entitled to be considered of the world's greatest. Further, there is observed one circumstance which comes like true irony in the fate of one of the world's greatest masters of vocal entertainment,—the entire exclusion of Verdi, though in the voting, one member of the committee proposed at least four of his works. These were "Ah fors e lui," "Celeste Aïda," "Credo," and "La Donna e mobile." One might gladly add the great contralto aria, "O don fatale," from "Don Carlos," and a search through his entire output might reveal others as worthy.

Still another interesting aspect projected by the discussion consists in practically denying a place to the *super-great*, as if a world's niche should be denied any work of such complexity or intensity as to be no longer readily available to the public. It is as if it were unpermissible to be great for the delectation of the musician alone. "Remain back with us, here in the crowd, or off goes your head," is the principle implied.

Now it may be that the above constitutes an overemphasis of the position, yet one may easily bring forward a few titles in mild illustration. Immediately there would be quoted from two modern masters, the "Vier ernste Gesänge" by Brahms, the Richard Strauss "Befreit," "Heimliche Aufforderung," possibly also "Cæcilie" and certainly the extraordinary, if also little known, "Erkennungsszene" (Recognition Scene) from "Electra." Then come more isolated examples of exceptionally important if almost wholly unknown works as Rudolf Zwintzscher's beautiful and potent "Dithy-

ramb" and the late Dr. Botho Sigwart's setting of scenes from the "Odyssey." A better known and much more easily available work, by the very gifted Jean Sibelius, is his great ballade of "The Ferryman's Brides" (Des Fährmann's Bräute). His setting of a well-known European poetic theme, "Mädchen kam vom Stelldichein" may be also entitled to a worthy place. Other works coming at par, rather than as of the super-great, would include Brahms' "Der Schmied," "Minnelied," "Feldeinsamkeit" and "Mädchenfluch"; Robert Franz's "Im Herbst," Schumann's "Aufträge" and his particularly noble "Provençalisches Lied"; Hugo Wolf's "Mignon," "Der Freund" and Hugo Kaun's less original counterpart, "Der Sieger"; the late Erich Wolff's "Die Krone gerichtet," which may be finally classified as a beautiful enlargement of the spirit of Brahms' "Schmied." Then the world is almost certain to grant permanent place to some of the songs by the late Max Reger. One of the largest of these is "Mein Traum," still partaking of Brahms' mood, though in manner almost greater than any Brahms original; further, his tragic "Der Narr," the fine "An eine Aeolsharfe," the "Waldeinsamkeit" and such attractive repertory gems as "Mein Schätzelein," "Kindesgebet," "Mausfallsprüchlein" and the plain but impressive "Sonntag Morgen."

To all of the above, one would wish to add at least another American: Sidney Homer's austere and moving setting of Browning's "Prospice," which may particularly well stand as one of the greatest songs in the English language.

Upon reflection the routined musician will recall still other gems which he would like to include; yet the list must end, lest the discussion encroach upon the first rights of the committee, whose members also would have been glad to continue, except for the fact that the element of popular appeal to that greater public was one of the prime factors upon which the preparation of the list was based, and this precludes both contemporary and individual opinion, in favor of impersonal and critical judgment.

In justice to the committee it must also be said that there were in all five American songs which received a sufficient number of votes to entitle them to inclusion in the list of One Hundred; but of these five songs, we are able to present only one—MacDowell's "The Robin Sings in the Apple Tree"—which appears through the courtesy of Messrs. Breitkopf & Härtel. The remaining four copyrighted songs are the property of two American publishers, and although in practically every case the composers or their representatives were not only willing but anxious to have these works included in this collection, their publishers felt that they could not consistently extend such permission. It may be added, however, that there is found in the complete work compositions by practically all of these composers, in addition to a number of works by other Americans, many of them the exclusive property of the publishers of this work, and written especially for them.

The songs thus omitted are: "The Year's at the Spring," by Mrs. H. H. A. Beach; "Allah," by George W. Chadwick; "An Irish Song," by Arthur Foote; and "The Rosary," by Ethelbert Nevin. In their places in this work there have been substituted the four songs which came next in the order of voting.

THE VOCAL ART

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SINGING

SURVEY FROM THE EARLIEST TIMES TO THE SEVENTEENTH CENTURY

By Harry Collins Deacon

Higher View of Music in Singing—Origins of Vocal Music—Development to 1600—Superiority of Italian—Other Languages—Difficulties of English—Common Faults to be Corrected—Early Italian Solo-singing.

TO sing is to use the voice in accordance with musical laws. Singing is a musical expression of thought and feeling through the medium of the voice and the organs of speech generally, by means of two technical operations—vocalization (the work of the vowels) and articulation (that of the consonants). A passing word on the meaning and nature of music will hardly be out of place, as from common English parlance it might often be inferred that singing is distinct from music, and that music means instrumental music only.

Music may be accepted to signify sounds in succession or combination regulated by certain natural and artificial laws, the result of which has been the establishment of a series of these sounds (called a scale) having certain proportions to, and relations with, each other, and being susceptible of combinations capable of affording deep emotion. The effect of abstract music—that is, music without words—upon the soul, though vague and undefinable, is so incontestable and all-powerful that its immediate origin in nature itself can hardly for a moment be doubted. Musical combinations and progressions seem at times to recall something that does not belong to the present order of things, and to inspire almost a conviction that in another existence only will the full scope and significance of abstract music be understood.

From the time of man's first awakening to the influence of that which was not purely animal, or at least from the date of the earlier forms of organization and civilization, it is probable that singing in some form has had its place as an individual solace or as a convenient means of expressing a common sentiment, either in war-cries (afterward war-songs) or in addresses to the deities or idols (afterward chants and hymns).

Much has been said of the "language of music." This is but a rhetorical figure. Language is definite and states facts, the significance of which will depend upon the greater or less sensitiveness of the hearer. Music does precisely what words do not do. It represents a state of thought and feeling, more or less continuous, awakened by the statement of facts—a brooding over what has been said after the words are supposed to have ceased. Hence the propriety of prolonging syllables and repeating words, which the cynically disposed are often inclined to ridicule as opposed to reason and common sense. This inclination to ignore the high office of music (that of expounding what passes in the mind and soul) is one great cause of the frequent tameness of singing; and this same tameness it is that in reality makes singing at times ridiculous and opposed to reason and common sense. And if this higher view of music in singing is not to be taken—if all that is to be looked for is a rhythmical tune—then by all means let it be played upon an instrument, as the intonation will be safe, provided the instrument be in tune; and the head may nod, and the feet may tap, the ear will be tickled and the soul unruffled. Besides, the power of using the voice for the purpose of communicating ideas, thoughts, and feelings, and of recording facts and events (to be set down in characters, and thus transmitted from generation to generation), being a special gift to the human race, and the attribute which most thoroughly separates man from the lower animal tribe, the inane warbling of a tune is an anomaly.

It scarcely matters which of the many theories may be the right one of the origin of musical sound, i.e., of the manner in which it first presents itself to the ear. Any continuous sound in nature may call our appreciation into activity. It is certain that it appeals to something in our inmost nature which responds as directly to it, and that its effect is a reality; otherwise it could not take its active part in the expression of thought and feeling, or rather be, as it is, the real manifestation or representation of a state of thought and feeling only *suggested* by words. Its appreciation by the mind and soul through the medium of the ear cannot well be a matter of development, but is rather a revelation, from the simple fact that it is distinguished from noise by the isochronism of vibration; and the difference between the two could not but be marked the moment it presented itself, as a brilliant color, distinguished from surrounding neutral tints, at once attracts the eye. The manner in which a musical sound arrests the attention of a child too young to understand, or of an animal, is a strong proof of its being a special sense of which we shall perhaps know more in another state of existence. Some sort of language, we may conclude, came first, and syllables were prolonged for

the sake of emphasis. The continuous note having presented itself through some sound in nature, the power of imitation by the voice would be recognized. Rhythm, the innate sense of accent—the spirit of meter, as time is the letter—will also have been awakened by some natural sound, such as the slow dropping of water, or the galloping of an animal. The ideal pendulum once set going within us, words would adapt themselves to it, and poetry, or at least verse, would come into being. The substitution of a musical note for the simple prolongation of the spoken sound would not fail to take place in due time. With the awakening of a purer religious feeling, the continuous note would be found a suitable means of keeping together large numbers in singing chants and hymns, the splendor of many voices in unison would be felt, and ecclesiastical music would assume something of a definite form.

The stages in the rise of music may have been, therefore, as follows: first, nature's instruments—the cleft in the rock, the hole in the cabin, the distant trickling water, or the wind blowing into a reed; then the imitation of these sounds by the voice, followed by the imitation of these and the voice by artificial instruments. Again, the increased accuracy of artificial instruments imitated by the voice; and finally the power of expression of the voice imitated by instruments, vocal and instrumental music aiding each other.

An idea of what remote nations may have done in the way of music can only be gathered from representations of instruments and obscure records of the various periods, and these indications are naturally too vague for any precise estimate to be formed, but there is no reason to imagine that it reached a high point of development with them. A painting on plaster in the British Museum, taken from a tomb at Thebes, represents a party of comely Egyptian ladies, about the time of Moses, enjoying some concerted music. Three are playing upon instruments of the guitar or lute kind, a fourth upon a double tibia, while a fifth appears to be beating time by clapping her hands. If domestic music was customary so far back, why was the wonderful development of modern times so long in being brought about?

Even the Greeks, with all their boundless love for, and appreciation of, the beautiful, and their power of its reproduction, cannot be supposed to have gone far in the cultivation of music. Their use of music seems to have been to form an accompaniment to oratory and to furnish rhythmical tunes for dancing. With their voices they seem to have been inclined at times to indulge in mass of sound rather than music properly so called, if we consider Plutarch's warning to his disciples against indulging in too violent vociferation for fear of such calamitous consequences as ruptures and convulsions. The student then, as at the present day, apparently took upon himself to make all the noise he could against the advice of his instructors. But this is not important to the present purpose. It is enough that we know with tolerable certainty that we are indebted to a long line of pious and learned men for the gradual development of the material with which we have to work. The spread of Christianity required that Church music should be purified and put into something like form. This was commenced by St. Ambrose in the latter part of the fourth century, his work being continued and amplified two centuries later by St. Gregory.

Down to Palestrina's time melody had been held of too little account by theorists. This great reformer knew, beyond all others, how to revivify dry contrapuntal forms with music in its great and ultimate capacity as a manifestation of thought and feeling, and thus brought to its gorgeous perfection the polyphonic school, soon to be thrust aside, never, perhaps, to reappear in its integrity, but later to assert its great master's mighty spirit in the works of those of his successors capable of receiving it.

Until the end of the sixteenth century, singing as an independent art, solo-singing, had been held of little account, and had been the vocation almost exclusively of troubadours and other unscientific (though often sympathetic) composers of popular music. Its great impulse was given by the creation of the opera out of an attempt toward the close of the sixteenth century, on the part of a little knot of disciples of the Renaissance, to revive the musical declamation of the Greek drama. The result was not what they intended, but of vastly wider scope than they could have anticipated. In connection with this movement was the name of Vincenzo Galilei, the father of the great astronomer known as Galileo. From these small beginnings—a few cantatas accompanied by a single instrument—we have the magnificent combination of music, poetry, and scenery of the present day.

Though in the music of Palestrina the doctrine is exemplified and carried to its conclusion that to be truly beautiful polyphonic music must be melodious in all its parts, still this form was impracticable for the purpose immediately in hand. In all times of reaction the vibration of the chain of events throws it far out of its center. Hence the almost immediate abandonment of the polyphonic in favor of the monodic form, instead of a healthy combination of the two.

The first true Italian opera was the "Euridice" of Jacopo Peri, given in 1600 on the occasion of the marriage of Henry IV of France with Maria de' Medici. The first result of the movement was the recitative, in something very like its present form. But the outcry against the so-called interruption of dramatic action by the introduction of the aria, set concerted piece, and formal chorus, is only reasonable when directed against the abuse of these means of expression so legitimate in their proper place and at their proper time. In everyday life (the principles of which, in an exalted and artistic form, must be the basis of all dramatic action), events, though they succeed each other quickly, have their moments, if not of repose, at least of the working out of their immediate consequences, and these give the opportunity for the expression of the (for the time) dominant state of thought and feeling. Even musical decoration, wisely chosen and put together, adds immensely to the general significance.

What, then, besides the creation of opera, were the causes of the great development of the art of singing in Italy, its stage of perfection for a time, and its deterioration—let us trust for a time also? Italy, inheriting the proud position, from Greece, of foster-mother to the arts, could not neglect music as one of

her foster-children. But while other countries vied with her, and at times surpassed her, in musical science, the tide of vocal sound, the power of using the voice, could not but flow into the channel prepared for it by nature and art. The gradual evolution of the Italian out of the Latin language, the elimination of every hard sound where practically consistent with the exigencies of articulation, and its refinement to a state of almost perfect vocal purity, brought about a facility in producing vocal sound possessed by other nations only in so far as their respective tongues contain the elements of the Italian. The Italian language is almost entirely phonetic, and is preëminent in the two respects of vocal purity and amount of vocal sound. Its vowels are not only Italian; they are the pure elements of language in general, resembling in idea the painter's palette of pure colors, and offering therefore the material by which to gauge the purity of other languages.

A short inquiry into the difference between speaking and singing in the five languages to which the largest amount of vocal music has been composed—Italian, Latin, French, German, and English—will not be out of place. Of all languages the Italian is most alike in singing and speaking—English the least. The four essential points of difference between speaking and singing are, first and foremost, that in speaking (as in the warbling of almost all birds) the isochronism of vibration is never present for a period long enough to make an appreciable musical note. A sympathetic speaking voice is one whose production of tone most nearly approaches that of the singing voice, but whose inflexions are so varied as to remove it entirely from actual music. The word "cant" not improbably has its origin in puritanical singsong speaking, and the word has been transferred from the manner to the matter, and applied to hypocritical expression of sanctity or sentiment. In singsong speaking the exact opposite of the above combination is generally found—an approximation to musical notes, and an abominable tone-production. The second distinguishing point is the fact that in ordinary speaking little more than one third (the lower third) of the vocal compass comes into play, while in singing the middle and upper parts are chiefly used. The third point of difference, and that which most especially distinguishes singing from speaking, in English, is that short syllables (that is to say with the accent falling on the concluding consonant) cannot exist, as such, since the accent in singing is upon the vocal portion of the syllable. This, indeed, is the case in reading Italian, and even in carefully speaking it. Lastly, singing tends to preserve intact the relative purity of a language; speaking, to split it up into dialects and peculiarities.

Italian, then, takes the first position as having the purest vocal sounds and the largest amount of vowel. Latin, as sung, comes next. Its vowels are the same, but it has more consonants. The classification of French and German requires qualification. In amount of vocal sound French takes the third place. The custom of pronouncing, in singing, the otherwise mute syllables prevents consonants from coming together, and words from ending with hard consonants, but the quality of some of the vowels requires very great care to prevent its marring the pure emission of the voice. The proper management of the final *n* and *m* mus. be also closely studied. A great quality in the French language, as sung, is the fact that the amount of vocal sound is always at the same average. No sudden irruption of a mass of consonants, as in German or English, is to be feared. In vocal purity, though not in amount of vocal sound, German takes precedence of French, as containing more Italian vowel, but it is at times so encumbered with consonants that there is barely time to make the vowel heard. The modified vowels *ü, ö* and *ä* are a little troublesome. The most serious interruption to vocal sound is the articulation of *ch* followed by *s*, or worse still, of *s* by *sch*. But if the words are well chosen they flow very musically. The first line of Schubert's "Ständschen," "Leise flehen meine Lieder," is a good example, all the consonants being soft except the *f*. In contrast to this we have "Flüsternd schlanke Wipfel rauschen" with thirty-one letters and only nine vowels.

Polyglot English requires more careful analysis than any other language before it can be sung, on account of the nature of its vowel sounds and the irregularity of its orthography, consequent upon its many derivations. Its alphabet is almost useless. There are at least fourteen different ways of representing on paper the sound of the alphabetical vowel *i*. There are nine different ways of pronouncing the combination of letters *ough*. The *sound* of the English language is by no means as bad as it is made to appear. No people in the civilized world speak a language so abominably as those who speak English. Not only are we, as a rule, inarticulate, but our tone-production is wretched, and when English-speaking people begin to study singing they are astonished to find that they have never learned to speak. In singing there is scarcely a letter of our language that has not its special defect or defects among nearly all amateurs, and, sad to say, among some artists. An Italian has but to open his mouth, and if he have a voice its passage from the larynx to the outer air is prepared by his language. We, on the contrary, have to study hard before we can arrive at the Italian's starting-point. Besides, we are as much troubled as Germans with masses of consonants. For example, "She watched through the night," "The fresh streams ran by her." Two passages from Shakespeare are examples of hard and soft words. The one is from "King Lear," "The crows and choughs that wing the midway air." In these last five words the voice ceases but once, and that upon the hard consonant *t*. The other sounds are all vocal and liquid, and represent remarkably the floating and skimming of a bird through the air. The other is from "Julius Cæsar," "I'm glad that my weak words have struck but thus much fire from Brutus." The four hard short monosyllables, all spelled with the same vowel, are very suggestive.

All these difficulties in the way of pronunciation can be largely overcome by carefully analyzing vowels and consonants. Voice-production, that difficult and troublesome problem, will be in a great measure solved thereby, for it should be ever borne in mind by students of singing, as one of two golden precepts, that a pure vowel always brings with it a pure note—for the simple reason that the pure vowel only brings into play those parts of the organs of speech that are necessary

for its formation, and the impure vowel is rendered so by a convulsive action of throat, tongue, lips, nose, or palate.

In studying voice-production let three experiments be tried. 1. Take an ordinary tumbler and partially cover its mouth with a thin book. Set a tuning-fork in vibration and apply the flat side to the opening left by the book, altering the opening until the note of the fork is heard to increase considerably in volume. When the right-sized opening is found, the sound of the fork will be largely reinforced. In like manner, in singing, the small initial sound produced by the vibrating element of the voice-organs is reinforced by vibrations communicated to the air contained in the resonance-chambers. 2. Next take an ordinary porcelain flower-vase. Sing a sonorous A (Italian) in the open, on the middle of the voice, then repeat the A with the mouth and nose inserted in the flower-vase, and the vowel sound will be neutralized and the vibration to a great extent suffocated. In like manner the sound which has been reinforced by the good position of some of the resonance-chambers may be suffocated and spoiled by a bad position of any one of the remaining ones. These two experiments, simple as they are, are conclusive. 3. The third, less simple, consists in whispering the vowels. The five elementary sounds of language (the Italian vowels) will be found in the following order, *i, e, a, o, u,* or vice versa, each vowel giving a musical note dependent entirely upon the resonance of the chambers, the larynx giving no musical sound, but only a rush of air through the glottis. *I* gives the highest sound and *u* the lowest, the pitch of the notes having been fixed by Helmholtz. The importance of these three experiments consists in their clearly showing how the smallest deviation from a certain position produces a marked change of resonance in the note, and an alteration in the color of the vowel sound.

Though foreign singers are often indistinct, radical faults of pronunciation are rare with them when singing their own language, and this on account of the less complex character of their respective tongues, and the greater simplicity of their orthography. The difficulties of English are considerable, but this does not excuse the irritating indifference of many amateurs and would-be artists in the matter of languages generally. It is not at all unusual for a student when training for a singer's career to study a large amount of foreign music, extending over a considerable time, the words being always carefully translated to him, the roots explained, and the analogies between the foreign language and his own pointed out, in the hope that at least a little might be picked up in the time; and yet, in the end, to find that he exhibits total ignorance of even the definite article. In some cases the pronunciation has been more than fairly acquired, which makes the other failure the more unpardonable. Nor is the common utterance of blind prejudice particularly edifying. It is frequently said, "Oh, French is a horrible language to sing; it is *all* nasal!" or "German is a wretched language to sing; it is *all* guttural!" A language is in a great measure what a singer makes it.

Enough has been said to show that all the purer and more sonorous parts of language in general are Italian. We thus arrive at a first reason why singing should have naturally flourished in Italy. The unsatisfactory treatment of our own language is a first reason why it does not flourish as it ought with us. In using foreign languages we dread affectation, and are glad to comfort ourselves with the reflection that the world at large will not recognize our defects. Whom ought we really to consider—the many who may not recognize the defects, or the one or two natives who may be present? Dread of affectation must be got over by careful study and habit.

Another cause for the development of singing in Italy was the necessity for finding the best singers for the papal service, in which females were not permitted to take part. Boys were employed, and counter-tenors, or falsetto singers, chiefly Spaniards. But as solo-singing increased in importance, the counter-tenors no doubt began to realize the fact that by cultivating the falsetto they were ruining their more robust registers, and the fact became more and more patent that as soon as a boy was beginning to acquire some cultivation of taste his voice left him. This led to the custom of preventing the voice from breaking, by artificial means. In the case of these singers there was hardly any cessation in the course of study from early to more mature years. There was not the total stoppage of work, the enforced interval of two or three years for the voice to settle, and the recommencement under totally different conditions. The long course of uninterrupted study would bring the art of vocalization to perfection, and these perfect singers, who were afterward introduced upon the stage, became, as the art progressed, models of style and execution (according, be it understood, to the taste of the period), and furnished many of the best singing-masters. The first representative was the Padre Rossini, admitted into the Pontifical Chapel in 1601, and nearly the last was Crescentini, who died in 1846. The last papal falsetto singer was Giovanni de Sanctos, who died at Rome in 1625.

In addition to the influences already named, ecclesiastical authority would have its effect, at any rate in the early stages of study, in exacting the necessary application on the part of students. Subordination to teachers existed in times gone by, and the gradual development of volume of voice and the power of exact execution, without the sacrifice of quality, and the cultivation of taste (the abstract of judgment, a sense of proportion and fitness) were the results. The observance of the second golden precept in studying singing, "Work for quality, and power will take care of itself," has not been sufficiently carried out in later times.

At a not very remote time no females were permitted to appear on the stage at Rome in any entertainment, operatic, dramatic, or chorographic, the singing parts being filled by the best-looking artificial soprani and contralti that could be found. It is an injustice to ascribe to these a deficiency of intellectual power or personal courage. History sets this question quite at rest. Nor were defects in the powers of articulation peculiar to them. Scarcely one in a hundred of ordinary mortals is free from some failure in this respect.

Very little seems to be known about solo singers before the beginning of the seventeenth century, the period in fact at which they were really required. Caccini, the composer, and his daughter are said to have been

both fine singers. The monodic form growing with Caccini and his immediate successors brought with it, of necessity, a corresponding growth of the vocal art. The great stride made by Monteverde and Cavalli toward the modern opera, their amplification of the orchestra, and the improvement of the recitative by Carissimi and others, gave so great an impulse to the study of using the voice, that in a comparatively short time there was without doubt some very fine singing, if music of the middle of the seventeenth century had adequate interpretation; and if not its continued production would speedily have come to an end. Among the cantatas of Luigi Rossi is one in particular, "Gelosia" (composed about 1640), requiring all the qualifications of a fine singer—voice (tenore robusto, high barytone, or mezzo soprano), declamatory power, pathos, and agility. Another, by Carissimi, "Vittoria," demands vigorous singing. The dramatic force exacted by a just rendering of the kind of music named, naturally brought about by the creation of the recitative, by degrees gave place to a more mechanical style of singing. The constant recitative became monotonous, and rhythmical airs, more and more formal, came into vogue, their formality being afterward relieved by set passages or divisions. The singers above referred to brought their vocalization to such a grade of perfection and exactness that they must have sung really with the precision of an instrument. This wonderful power of exact execution culminated in Porpora's famous pupils, Farinelli and Caffarelli.

HOW TO SING

By Annie W. Patterson

Classification of Voices—Breathing—Tone-production—"Placing the Voice"—Enunciation—Oratorio Singing—Operatic Vocalism—Concert Work—Part-singing—Choral Singing.

THERE are few accomplishments surrounded by such glamour as that of the singer. Apart from the pleasure which good vocalism gives to all who hear, there are social and public opportunities of winning wealth and fame by singing which particularly characterize that art. The harm comes in when one's own overweening ambition, or the thoughtless flattery of relatives or friends, vaunts a mediocre voice beyond its possibilities. Hence may follow years of wasted energies and shattered hopes, usually accompanied by loss of means and collapse of nerves. Another grave mistake that the would-be vocalist often makes is to forget that "there are voices and voices." If all cannot shine on the stage or in concert work, there is the home circle, the drawing-room of friends, the church choir, even the bedside of the sick and weak, where a small voice—so it be pleasing in timbre, coupled with a correct ear, and carefully trained—may contribute its meed of enjoyment. Much disappointment would be saved all classes of vocal students if they could be honest with themselves and curtail their aspirations in accordance with their vocal abilities—or inabilities.

In commencing to learn singing, error is often made as to the nature of a voice. Thus soprani have been trained as contralti, and vice versa. The opinion of an efficient teacher at the start is indispensable. Roughly speaking, there are the great divisions of male and female, as of "first" and "second" voices. Again, there are the subdivisions of soprano, mezzo soprano, contralto, tenor, barytone, and bass. The choice of music for each class of voice is very diverse, and the various ranges and qualities require particular attention from a conscientious trainer. Doubtless the greatest future lies before the dramatic soprano and the pure tenor; but very satisfactory triumphs are in store for ordinary medium voices, the "mezzo" and the barytone. The fact that many boys, naturally gifted, sing as children in church and cathedral choirs, gives them an early training in vocalism which does not always fall to the lot of girls. The age at which a girl should regularly study singing is, indeed, a debatable point; though it is worth consideration that most great prime donne have sung, as they are so fond of telling their interviewers, from the time they could speak, if not before!

Again, systems in vocal culture are so multitudinous—some vehemently upholding and others as strenuously condemning the existence of "registers," for instance—that to pin one's faith to any one "method" means that criticism is invited from eminent exponents of the other, and probably equally successful, schemes of "voice-production." However, if we assume that the development of beautiful *tone* and clear *enunciation* go to form the main attractions of a great voice, the following hints as to preparatory work, apart from any particular "system," may be of assistance to the student who wishes to learn how to sing.

Initial vocal drill concerns itself principally with (1) breathing, (2) tone-production, and (3) "placing" the voice. Foremost authorities lay special stress upon breath-taking. In order to test the importance of this, let the singer try a simple experiment. Take a short sharp breath and intone any given note—say, middle C. The chances are that it may be held for a varying number of seconds with comparative ease; but with in-

ception of the tone comes the feeling that it is slipping away, and that the singer has little power to increase or diminish its volume. Then, standing firmly on the feet with erect frame and the chest thrown well forward, let a deep, slow inhalation be taken. Now, sing the same note, and mark, if the breathing has been full and gradual, with what pleasure and confidence the carefully anticipated tone is taken, of how much better quality it is, and that crescendos and diminuendos may be made with a facility varying only as the vocalist is accomplished or the reverse. The natural conclusion is that to get the most out of one's vocal tones a full deep method of breathing is necessary. We might enlarge here upon collar-bone as opposed to abdominal breathing; but details are best obtained from teachers and text-books. The art of taking a full deep breath may be practised with most ease when one is lying prone on the back; and it is recommended that a few minutes each morning be devoted to this exercise before rising. Success comes when one has learned, while singing, to breathe thus unconsciously and without effort or discomfort.

Regarding tone-production, the best means to an end consists in the daily "scaling" of the voice to open vowel sounds, and in vocalizing intervals to tonic sol-fa syllables. The range to be scaled will depend upon the kind and compass of individual voices, the soprano scale of practice being usually from middle C to treble G. The frequent injunction of teachers to "open the mouth well" is of very general application in all scaling exercises; and if preliminary practice can be done in front of a small mirror the pupil may the more readily cultivate a pleasing expression when singing, or at least avoid grotesque facial contortions.

An easy natural pose, both of face and figure, adds greatly to the effect which vocalists produce, and such a matter as general deportment deserves attention. Tone-production, however, is the all-essential point in early lessons. Timbre, or quality of tone, is also as much to be sought after as quantity. Purity and evenness of tone should never be sacrificed to loudness. There is an art in controlling the voice so that it will "carry" to the extreme limits of the apartment, no matter what may be the capacity of the latter. Once this art is acquired, the painful sensation of effort or straining passes from the voice of the singer. Many instructors say: "Sing out well, so that you may reach the farthest corner of the room." To this advice we might add: "*Anticipate*, as well as *listen to*, the tone produced, and do not be satisfied with it until it is as *beautiful* as possible."

"Placing the voice" touches somewhat on the vexed subject of "registers." The latter are commonly divided into those of "chest," "throat," and "head," so called from the parts of the human anatomy in which, respectively, the lower, middle, and upper sections of one's vocal range are produced. To illustrate this, let it be allowed that what are known as "breaks" occur in most treble voices between the semitones (3d and 4th and 7th and 8th degrees) of the scale of C. To aid in bridging over these breaks, and thus effectively to "place" the voice, the first three notes of the scale (commencing with middle C) may be sung to open (broad) *a*, the aspirate *ha* being recommended for those who have a difficulty in producing from the chest. The succeeding four notes (from F to B—first space and third line of the treble staff) might then be intoned to the syllable *oo;* the remaining notes of the compass (from C on third space, upward) being taken with mouth well open on vowel *a*. Another method of placing the voice can be practised with various syllabic particles, but these entail acquaintance with open and closed sounds, best studied under the subject of enunciation.

Volumes might be written on the topic of vocal enunciation, but space limitations permit only a few brief remarks. The correct as well as distinct pronunciation of words in singing is of the greatest importance. Thus, all colloquialisms and peculiar accents in song-speech should be avoided. Tone should be prolonged, more than in speaking, on vowel sounds; while the pronunciation of final consonants, and especially of the sibilants, should be postponed to the last possible second. At the same time, the greatest care must be taken not to drop or slide over final, and particularly the dental, consonants. In rapid speech, we may, perhaps, be pardoned for saying "You an' I," but in singing the "and" must get its full value. Syllables containing the liquids (*l, n,* and *r*) bring the often troublesome tongue into play, and they are best practised by the repeated vocalization of such words as *dream, near, still,* etc., all of which give opportunity for the placing of so-called closed tones in enunciation. The great beauty of a perfect enunciation in singing lies, however, in the fact that the pronunciation of words is neither exaggerated nor "skimped"; i.e., that each syllable gets its due emphasis and delivery and no more.

Coming to departments of vocal study—oratorio, operatic, and concert work—each demands special training. To become a proficient singer of oratorio music, one needs acquaintance with sacred vocal music of all kinds. The performances of church and cathedral choirs, as of large choral and festival societies, should be attended as often as possible, many oratorio vocalists beginning their career as choristers in some sacred vocal union. The systematic study of standard oratorios follows as a matter of course. It is well to prepare as many "parts" as possible under the guidance of a competent teacher. A soprano who knows her "Messiah" and "Elijah" rôles will never regret the knowledge thus acquired. Often it happens that an eminent singer becomes indisposed upon the eve of an important performance. This is the débutante's chance. The more fully she can prepare herself for these contingencies the better. Seldom does such equipment come amiss. Sooner or later, occasions will arise when the vocalist who is "ready" will find that her turn has come. It is also wise for would-be oratorio artists to cultivate the acquaintance of organists and conductors of choral societies. These are always on the lookout for really reliable soloists, especially in secondary parts; and in this way many a successful career has been opened up for promising young singers. It should not be forgotten, however, that the right interpretation of sacred music demands a fitting reverence and devotion in the performer. Singers who do not enter into sympathy with the words they interpret minimize the power of appeal which they otherwise would exercise over appreciative listeners.

If the singing of oratorio music requires special gifts, the preparation of great operatic rôles demands suitable temperament and training. It is not enough to be a good vocalist; one needs histrionic talent, a capable physique, and no small endowment of courage and nerve. The fact that women have been so eminently successful on the operatic stage disproves the theory that they are the weak and neurotic creatures so many would have us believe. That pluck and endeavor in these departments unsex the woman is an old-world prejudice well-nigh exploded in these more generous days of liberal thought and action. At the same time, the profession of operatic singer is not to be undertaken by impressionable young girls without due consideration of its requirements, taxes, and risks. Those ladies who have succeeded best as prime donne have had plentiful stage experience from their youth up, and they frequently come of families in touch with dramatic affairs. A pleasing appearance, personal magnetism, and powers of physical endurance are very essential to the operatic singer if high rank is to be reached. The best practical apprenticeship is to be served by joining the chorus ranks of touring companies; and, in any case, the repertoires of these companies should be carefully studied by the aspirant, so that familiarity may be gained with the rôles of grand operas most frequently performed.

To many a young girl singer, the concert artist's life appears a most satisfactory and enjoyable one. What easier or more pleasurable than to step gracefully on a platform in a pretty gown, sing a couple of songs, return to bow smilingly to an applauding audience, and awake next morning to read flattering notices of one's self in the papers? People also whisper of colossal fees, ranging from two to three figures; and this for what is apparently child's play to the gifted cantatrice. But behind come close study, work, and expenditure: nay, often years of waiting, frequent disappointment and worry before the good time. Nor do huge fees spell entire profit. Preparation, travel, dress—these all cost money.

How to sing so as to delight all and always is the problem that the professional vocalist has to solve. Selections should be chosen with the greatest care—from oratorio, operatic, or song literature, as occasion may demand—and should suit individual voices and the requirements of particular audiences. Singers also owe it to their listeners to appear to the best advantage, in manner and gait as well as habiliment. And even with all these preliminaries, if "soul" is absent from singing, the results fall flat. The one-man or one-woman song recital is often a questionable success, and is frequently given simply as a trial advertisement for the tyro. Even groups of songs in various languages, bracketed songs, and the much-vaunted song cycle are devices which scarcely obtain as much appreciation from the general public—who, after all, require to be pleased—as did the old-fashioned methods of singing a grand aria or a popular ballad.

It should not be forgotten that a very pleasurable department of vocal practice—especially for those who can never hope to shine as soloists—is to be found in part-singing. The madrigal and glee belong essentially to the English school of composition, the names of Morley, Wilbye, Gibbons, etc., being associated with the first, somewhat contrapuntal, description of unaccompanied vocal part-writing, while Webbe, Calcott, Stephens, Bishop, and many others, a century later, have left a wealth of charming glees—less severe in style than the madrigal—to choose from. German music is also rich in part songs, many of which have been made familiar in the United States through the singing societies so successfully maintained by those of German origin. Given a trio or quartet of mixed voices, much delightful ensemble practice is possible. Even within more restricted limits than the choral society, what can be imagined more enjoyable than an evening spent weekly, from house to house, by a dozen or more amateurs who have agreed to meet together thus for the rehearsal of part-singing? All that is needed is for a few enthusiastic society ladies to set such a ball rolling among their musical friends. Besides the rehearsal-room, or drawing-room lent for that purpose, there must be a good piano, presided over by a musicianly accompanist who is capable of acting as coach. An hour, or hour and a half, of a winter evening may be most profitably spent in this way; and if, at the conclusion of the season, a house concert can be arranged on behalf of some charity, practical benefit may accrue from what has already served the purpose of conveying much artistic pleasure to the part-singers themselves.

It might be added that choral singing, either in a church choir or large society, is an exercise eminently useful in the training of the musician, whether the vocal powers be good or indifferent. Soloists, as a rule, eschew choral singing on the plea that it strains the voice. But, if indulged in with moderation, no harm can possibly be done even to a very beautiful voice by judicious concerted singing. The advantages of choral singing are manifold. Not only does it assist in sight-reading, but a good sense of time—as well as familiarity with notation generally—is thereby cultivated. Moreover, the acquaintance with great works, classical and modern, which choral singing gives is inestimable. It should also be remembered that many famous solo singers have served an apprenticeship in a church choir, or, it may be, in an operatic chorus. Such experience is invaluable and should be sought for when possible.

ACCOMPANIED VOCAL MUSIC

By John Pyke Hullah

Origin—Vocal Solo Repertoire—Mezzo Soprano and Barytone Voices—Solo Performances of Amateurs—Importance of the Words—Defects of Vocal Utterance—Translations Unsatisfactory—Folk-songs; English, Scottish, and Irish—Duets, Trios, Quartets, etc.—Isolated Movements *vs.* Connected Wholes.

THIS, the most popular kind of music, dates, barring individual experiments, from the end of the sixteenth century, and owes its beginnings to the efforts of the Academy of Florence to recover the music of the ancients. Its first successes are due to Giacomo Carissimi, who lived long enough (1604-74) to see it attain considerable perfection both in his own compositions and through the efforts of others, not only in Italy but also in France and England, who profited indirectly as well as directly from his example or instruction. Its development was subsequently carried still further in Germany. As we have it now, its two kinds, sacred and secular, may be roughly classed as music for solo voice, music for two or more solo voices, choral music, and music wherein any two or all of these classes may be combined. Thus we have the solo with chorus; the duet, trio, or quartet with chorus; the chorus proper interspersed with solos, and so on.

The repertoire of vocal solos is practically inexhaustible. Probably a composer has never lived who has not written a song, and many composers have written hundreds. Till comparatively recent times, solos for the lower voices of both sexes (contraltos and basses) were far less numerous than those for the higher (sopranos and tenors). Lord Mount Edgcumbe (died 1839), who lived to make acquaintance with the now consummated change in this matter, contended (in his "Musical Reminiscences") that this change was not an improvement, nor one likely to contribute to the welfare of music; that however it might be with respect to contraltos, basses could not in the proper sense of the word be made to *sing*; and that the expression *basso cantante*, new in his day, was a practical admission of the truth of this. His proposition, contradicted by isolated facts before it was made, has subsequently been refuted by a thousand. It is inconceivable, for instance, that Handel should have given to the world airs like "Tears such as tender fathers shed," or "How willing my paternal love"—the list could be easily extended—without the hope or certainty that somebody would some day be found to sing them. Principal parts in some of the most enduring of musical dramas have in later times called into existence, or resulted from the existence of, basses as well as contraltos who have proved themselves among the greatest vocalists.

The stock of airs for the soprano voice is, however, still considerably in excess of that for the contralto. Moreover, the greater part of music for contralto voice is due to Italian composers, the Germans and French having contributed comparatively little to it. This is due in large measure to a physical cause—the abundance of contraltos in Italy and their paucity in Germany and France. Furthermore, to this day the performance of a contralto or "second" part is regarded—how ignorantly and foolishly every musician knows—as requiring less skill than that of a soprano or "first" part. Most women wish to have, or to be considered to have, soprano voices, and to sing first parts. They might as well wish for eyes of another color than that which nature has given them, as for a voice of another compass and quality. The parallel, however, stops here; for whereas wishing for blue eyes will not spoil black, wishing for a soprano voice on the part of a contralto often induces an attempt to sing soprano parts, a procedure commonly ending in the possession of no voice at all.

Young women whose eventual compass and quality no experienced singing-master would hesitate to forecast as contralto are often misled by the possession of a second register of considerable extent. The application of this to soprano parts, though for a time possible, and even easy, is much to be discouraged. With well-directed practice the extent of this second register will diminish, while what remains of it will approximate itself to the first, and thus contribute to the completion of a voice at once extensive and homogeneous. Men have an advantage over women in being able earlier and with more certainty to ascertain what the compass and quality of their voices are or are likely to be. Again, whatever may be their wishes in the matter, they commonly bow to the decrees of nature with better grace than women. Though very young men generally desire to be basses, and middle-aged to be tenors, we as rarely find a bass trying to sing tenor as a tenor to sing bass.

For the mezzo soprano, as for its male counterpart the barytone, solos expressly fit are neither few nor inferior. In concerted music, as a rule, there is no defined place for either. In most cases the mezzo soprano will be found best suited by a contralto part, the barytone by a bass; when either of such parts is divided, by the higher of the two. The treatment of the mezzo soprano, as of the barytone voice, sometimes requires very delicate management. Occupying a sort of border-land, both may be, or might have been, in many instances, transferred to either of the territories which this border-land separates. Many barytones, it is certain, might have been tenors, many

mezzo sopranos, sopranos, had the production of their voices been so directed as to enable them to extend their compass upward with ease and good effect. No doubt a certain energy, not always at his command, is needed for the supposed barytone, before he can occupy permanently, as generally he can temporarily, the tenor register. Certain it is that some of the greatest of tenors have been at first treated, and have even sung in public, as barytones.

The solo performances, instrumental as well as vocal, of amateurs are now commonly less ambitious, and therefore more pleasing, than they were once wont to be. The increase in the number of instrumental pieces dependent for their effect rather on sentiment than mechanical skill, and the revived interest in old-time music of that sort, have driven out both the show-piece and the frequently dry and always prolix second and third rate sonata. Enormously as skill in pianoforte-playing has been developed, its application has tended to approximate instrumental to vocal art—to make the pianoforte *sing*. Mendelssohn is not our only composer of "Songs without Words." The designation might be extended to a great deal of the best music, old as well as new, that we now hear in the house and even in the concert-room.

In vocal performance too, public as well as private, the tendency has been for a long time in the same direction. Rarely do we look through an old vocal music-book without finding several "bravuras" to the execution of which few, even among modern artists, are now equal. From the dramatic or quasi-dramatic scena physical incapacity and want of training are likely always to deter the amateur; nor is even its competent execution in the house, inevitably without scenic accessories and associations, likely to give pleasure. Whatever the sentiment of chamber music, its expression should be accompanied by something of reticence. Vehement outbursts of rage, of despair, even of grief, are fine things in their proper places, with their own antecedents and surroundings, all removed from us in space as well as time. Medea, Semiramis, and Lucrezia Borgia are fascinating, however formidable, figures when on the other side of footlights which illumine the worlds of fiction or history to which they belong. At our elbows they are anachronisms, monsters, with whose ways we have nothing in common, for whose sorrows we have little sympathy.

The chamber solo need as little be cold as extravagant. It may be characterized by passion as well as by sentiment; but the passion must not be "torn to tatters," nor the sentiment too strongly emphasized. Even the dramatic singer cannot afford to throw off all consciousness of his personality, or to forget that he is an artist. "If an actor," said Charles M. Young, the English player, "allows himself to be overpowered by his feelings, his audience will never find out what's the matter with him."

Poets seem often to have forgotten that a song is a thing to be *sung*, and that with their verse music has of necessity to be conjoined; composers, that this conjunction should be made through music not only beautiful in itself, but accordant in sentiment and rhythm with that which suggests it. Singers often seem to think that the words of a song are no part of it whatever, or a part so insignificant that no care need be taken about their utterance or the making them intelligible. A discussion about the language of a song is really not an uncommon commentary on its execution; hearers, not having understood a word, taking it for granted that it must be foreign. Something of this is no doubt often to be laid to the share of the composer—to false emphasis arising from misappropriation of notes to words; some of it to overloaded or overplayed accompaniment. But the fault is most often in the singer, who possibly *speaks* plainly enough under ordinary circumstances, but who finds a difficulty in uttering this or that sound on this or that vowel, and avoids that difficulty by the sacrifice, not of the note, but of the syllable. The voice is so much more easily produced from the central point of the variable cavity than from any other, i.e., on the vowel *aa*, that the vowels of many otherwise good artists have a constant tendency to approximate it. Thus we get *say* for see, *saae* for say, *taaone* for tone, *traaop* for troop; and in diphthongs, an undue preponderance being given to *aa* or *o*, we get *naaight* for night, *foin* for fine, and the like. A good deal of this is, it must be feared, not easily remediable after a certain time of life—the time during which the mature voice of man or woman is assuming its permanent character, and in the course of which the power of producing any note of it on any syllable must be acquired, if ever. Still something may be done, even after this, and would be done, were the necessity for doing it more generally felt. How pressing is this necessity needs little demonstration.

Could the auditors in an average musical party be cross-questioned or polled, it would probably be found that for every one among them capable of appreciating or taking an intelligent interest in the notes of a song, at least half a dozen would be found to appreciate the words, and the words only. The exact proportion that these two sets of hearers bear to one another does not affect the argument. This much is certain, that a vocalist who can *say* as well as sing inevitably enlarges greatly the sphere of his influence. Indeed it is notorious that prodigious effect has again and again been given to verse by persons whose powers of dealing with the music seemingly inseparable from it were the smallest conceivable. Rachel's utterance, hardly to be called musical, of the "Marseillaise," affords an example. On the other hand the *playing* of songs by great violinists has been known to create similar excitement. An illustration of this might be found in "The Erlking," as played by Heinrich Ernst, the Austrian virtuoso. But the singer can, or could, do the work both of a Rachel and of an Ernst—give us the melody as well as the verse of Rouget de Lisle, and interpret the poetry of Goethe through the music of Schubert.

Now if there be any one particular in which the amateur vocalist might reasonably hope to equal the artist, it is in this matter of refined and intelligible utterance. It is the side of the singer's art on which general culture tells more than on any other. For the utterance of those who have read much, thought much, been much and early in good company, is distinguished in a thousand ways from that of persons who have not enjoyed these advantages: and this too notwith-

standing provincialisms and peculiarities which no training has enabled those who have caught or inherited them to shake off.

The artist has excuses in this matter of verbal clearness to which the amateur cannot lay claim. He is often called upon to exercise his art in rooms of a magnitude exceeding not only that of any ever found in private houses, but of any which his predecessors had to fill. The first business of him who addresses the public, whether in speech or song, is to be heard; and if the vowel *a* is more easily heard than *e*, and the vowel *aa* than *a*, we must continue to put up with *say* for see, and *saae* for say.

All this has reference to and is suggested by the English language. Of an English-speaking audience to whom a song in a foreign language is addressed a very small minority is ever able to take in the full meaning of the words on a first hearing, be they ever so clearly enunciated. On the other hand, every song suffers enormously from being sung to words other than those to which its music was first set. No question is here raised as to the superior fitness for music of one language over another. Every language probably could be shown to be fit for music, by a composer who was master of it, or a vocalist who could really speak it—or any other: for the singer with whom clear utterance is a habit will, with a little practice, utter one language as clearly as another. The singing of English by Italians, in some cases but imperfectly acquainted with it, is generally distinct—almost to a fault. One language may of itself be more generally becoming to the voice than another, because more abounding in resonant vowels; but the air originally set to German words will suffer as much from being sung to Italian, as that originally set to Italian from being sung to German.

The folk-songs of England, Scotland, and Ireland offer beautiful melodies and interesting words. The exhaustive collection in Chappell's "Music of the Olden Time" will prove a treasure-house of the first. The best of the second, it must be admitted, lose much of their charm when ungraced by the accent—as difficult to acquire as it is to lose. Single words here and there tentatively vocalized in approximate Scottish fashion—town pronounced *toon*, away as *awaw*, and the like—only suggest the absence of, without in the least replacing, the true Doric, a language, be it always remembered, not a dialect, and the language of some of the greatest of lyric poets. From this difficulty or any similar, the performance of Irish melodies is wholly free. It would be hard to point to any body of songs—words worth singing, and melodies fit to sing them to—which would better reward feeling, intelligent, and intelligible delivery. That to them, as to Scottish songs, a superior flavor may be imparted by an accent slightly Milesian, is certain. But this flavor, however charming, is not essential; they are English as well in their vocabulary as their idiom.

For songs of this kind, in which the words and the melody are all important, great care is needed in the choice of a key. This choice the singer must make for himself, nor rest till he is certain of having made it successfully. The compass or range of folk-melody is often very large; so large, indeed, as to make its vocal utterance a matter of some difficulty. But the singer who wishes to give it effect must tolerate—sometimes he will be obliged to alter—a too high or too low note here and there, in order that he may bring the majority of the notes into that part of his voice in which he is sure to be able to speak best, i.e., the middle. The Irish melodies lie for the most part under the disadvantage of indifferent arrangement. The "symphonies" associated with them are often incongruous, and the accompaniments overladen. The former can be dealt with very simply, by omission; the latter must generally be rearranged—the more simply and unpretentiously the better.

If not quite so large as that among solos, the field of choice among duets, trios, quartets, and other accompanied pieces requiring only one voice to a part, is quite large enough to furnish inexhaustible occupation for the most diligent of readers and the most enthusiastic of executants. Modern opera, from the time of Mozart, abounds in concerted pieces which, though most effective on the scene, have quite charm enough, regarded as pure music, to justify their repetition off it. The trio in "Idomeneo" ("Soave sia il vento") or the quintet in "Cosi fan tutte" ("Cosa sento") loses little by its transference from the stage to the drawing-room. To those who have acquired the taste for music of epochs still more remote, the repertoire is still larger, although the amateur will unfortunately find some of it difficult of access.

But many of the compositions to which attention has been called are isolated movements, which do not form parts of large continuous works. Such pieces are, as a rule, generally inferior in interest and effect to those that do; and even the latter, when torn from their contexts, will be found immeasurably less interesting and effective than they were as portions of connected wholes. Take, for example, the well-known air from Mendelssohn's "Elijah," "O rest in the Lord." No doubt, delivered by a touching voice, and with just expression, it will even of itself give pleasure; but preceded by the recitatives "Arise, Elijah" and "O Lord, I have labored in vain," and followed by the chorus, "He that shall endure to the end," the same voice will be more touching, the same singer's expression more just, and the air itself will give such pleasure as can only be given by a thing in its place. For relief and repose are as needful for the ear as for the eye; and the familiar and commonplace can be no more banished from art than from nature. There is a passage in one of Ruskin's early books in which he tells us how, finding himself in one of the most romantic scenes of Switzerland, he was glad to take refuge from the ravine and the torrent in the company of a few common wild-flowers on the wayside. Moreover, connection is of itself a source of interest; and forms which grow out of one another are as superior to those that are unconnected as is a collar of metal-work to a bead necklace. No doubt, if the choice of hearing the best passages only of a great musical work, or of hearing the work in its entirety, be offered to an average auditor, he will probably choose to hear the former. He will be wrong, even from his own point of view. For be his knowledge and taste the lowest conceivable, his pleasure in these best passages will be less than it would have been had he heard them in their places and set off by others.

But the student should begin by believing that not only has this or that in a great work its beauty, but everything its use. To master in its entirety a great poem, building, picture, statue, or piece of music, is an aim from the successful realization of which comes not merely information, but increase in the powers by which it has been attained—powers through whose exercise we rise continually in the scale of being, become more critical yet more catholic, stronger, wiser, and better than we were.

CORRECT METHODS OF VOCAL STUDY

By Mathilde Marchesi

General Outline—The Glottis Stroke—One Hour's Work a Day Adequate—Incompetent Teachers—Innovations—Singing in Italian—Recitative.

THE art of song is in a wretched condition; it is sapped to the very foundations. One can no longer distinguish between good and bad. There is an absolute dearth of competent teachers, and the public lacks the exalted taste that might enable it to confer an education upon an artist. Nowadays everybody gives singing-lessons; every teacher of the violin or trombone undertakes to bring forth pupils in six months—or less. Only to touch upon the question of time, let me say that, in my judgment, at least two or three years of study are needed: two for the concert singer, three for the operatic artist. But nothing very definite can be set down in this respect.

If I were asked to describe a general plan of study, I should allot one year to working the organ; eighteen months to acquiring enunciation, sentiment—style, in brief; then Haydn, Mozart, and Gluck, the masters I love and revere, should be studied. In these latter days the *coup de glotte,* the glottis stroke, has been much discussed. I should do away with the term altogether; the word *coup* is brutal. I should call the operation *serrer la glotte,* drawing it together as the flutist and oboist draw their lips. The glottis and the vocal cords in the larynx are the seat of the voice. No musical sound can be emitted without closing the glottis; the air that passes through it when open takes away half the breath, lessening the beauty of the tone while making the breathing too short.

Teachers talk of working the voice three or four hours a day. A student should use the voice one hour a day, and the intellect the remainder of the time, carefully noting down in writing the instructor's counsels. The organ must be worked without words, so as to render it supple and even, that it may not include one weak tone. All the strings of the instrument should be good. After a few months' practice the pupil will be able to speak with the vocal cords in a state of tension, and not with the open glottis. The English system of education, which forbids a child to talk loudly, causes paralysis of the organ from want of use, whence the lack of good voices in England. Just now the finest voices come from Australia; the United States stands next for productiveness. In Italy, where the art of song has sunk to the very depths, the male voices are the best, and are much more easily handled than the female voices.

I referred just now to the incompetent teacher; I should have added that the bad results of his work have been helped by the physicians and surgeons that have of late interested themselves in the study of singing, and that give advice and even write out exercises for singers, which the latter would do wisely never to heed or study. Garcia's great discovery of the laryngoscope has worked much injury to the art of song, in that it has made ignorant instructors subordinate individuality, which is of capital importance, to physiological facts. Nowadays many people strive to build up mediocre voices; formerly, only good voices were chosen for cultivation. The student should be warned, too, against the new methods invented by teachers that seek to make themselves interesting. Knowing naught of the emission of the voice, some make the pupil attack the tone on "la-la-la," "ga-ga-ga," "ra-ra-ra," and so on, while others have the student close the mouth and sing "m-m-m" or "ping-ping-ping." All this is supremely ridiculous.

To unite the tone and the word, I recommend the practice of singing in Italian, for the emission of Italian carries the emission of the tone forward, and prevents its direction toward the soft palate. When the voice goes toward the soft palate, the *voix blanche,* the white voice, is the outcome. And lend no ear to those that advise you to practise with a smile. First of all, this gives the *voix blanche;* next, it causes the smile to become set, and one never gets rid of it.

The singers of the day sing the music, and not the words. To master the text, one should begin by speaking it aloud, seeking out the appropriate dramatic

inflections that must afterward be imported into the song. The recitative is the test of all great artists; it must be brought forth naturally and without false intonations. The greatest artist is the one that comes nearest to nature.

What has the future in store for song and its representatives? A composer that will illume the darkness by music uniting vocalization—not vocalization in the ancient, exaggerated, and bad style, but pure song—with dramatic feeling and expression that will predominate without, however, excluding all else. As for incompetent teaching, why not combat its demoralizing influence by having instructors submitted to examinations as to individual talents and results attained through pupils of different types as to voice and characteristics? Freedom is a great boon, but freedom in the imparting of the art of singing too often means baneful license.

HOW TO LEARN TO SING

By Enrico Delle Sedie

Incompetent Instruction—But One School of Song—The Study of Mezza Voce—Modern Music and the Singer—A Tempered Style—The Old Masters—A General Guide—Sung Declamation.

PEOPLE sing less well than they sang in the past, though good voices are equally abundant. They sing less well because of the lack of a right school. All second-rate musicians, all singers that through their mediocrity have failed to win renown on the stage, give singing-lessons. Having themselves been ill-taught, they cannot teach in a correct and methodical manner. They think they are doing well in seeking sonority at any cost, and claim to attain it by strength of lungs, unaware that the greater the effort the less appreciable is the sonority. By this fallacious system they rob voices of their suppleness and of the facility of emission which nature has imparted. They succeed, too, in wearying the organ, in impairing its homogeneousness, and in fashioning a being that can only shout. This fatal result makes it impossible for the singer to impart a natural expression to his song; and thus, after a few years of great exertion, the voice loses its timbre and the singer disappears from the boards, having achieved nothing useful for art, but ready to pose as a "professor of singing" and promise his unfortunate pupils to fit them for the stage in six months.

Formerly, five or six years were required to form an accomplished singer; now, people expect to become artists in three years of imperfect study. Parents, too, are to blame for fixing upon a definite term of study, when so much depends upon the bent of the pupil and upon the difficulties he may meet in the mastery of the scale and of the numberless timbres or shades of the principal timbre which the voice encompasses, and which are necessary for the expression of feeling. There is but one school of song; for the human voice, according to its different classes, is in all lands produced by unvarying and identical means. "Method" involves seeking the facile and homogeneous emission of the voice in its whole range.

This end can be reached only by the prudent and assiduous study of mezza voce. Some aver that singing piano tires the voice. This is absurd. The voice is a vowel which, united to a consonant, becomes a spoken word. Song, in this case, is the word sung. No one shouts when speaking. By singing piano one secures the suppleness and elasticity of the muscles that cause the vocal instrument to act; by singing forte these muscles are stiffened. As one of the last disciples of the ancient school, I have developed these theories more fully in my book, "Esthétique du chant et de l'art lyrique."

Modern music is, in my opinion, not exactly a reflection of the age we live in, but rather a praiseworthy search for novelty. The effort is at present more or less successful, but the end is not yet attained. The stage represents a fiction fashioned upon nature, like all representative art, and realism will never, I should say, achieve its ideal of this reproduction of nature unless it enters the domain of fancy and legend. In modern music composers seek new formulas, often with the aid of processes sometimes ill suited to the voice, and depend upon the great effects that can be got through the orchestra. This may be inconvenient for the ill-balanced singer, but not for him that has studied the effects of resonance of the voice through the displacement of the harmonics of the tone emitted by the broadening of the vibrations of this same tone in the buccal cavity, and the articulation of prompt and incisive syllables on the regular continuity of the breath. Strong vibrations of tone must not be produced by a forced expulsion of air, but by regular and continuous pressure, aided by vigorous articulation and by the swelling of the tone—that is, by a broad and round vowel. The masters of old expressed it, "Swell the sound in the mouth while raising the thorax."

The influence of Wagner's music on song has been to place in evidence, above all, the power of "sung declamation"—*la déclamation chantée*. A somewhat

worn artist, if his diction be incisive, may renew his triumphs in a Wagner opera, because the voice is kept in its natural center, and the departures, therefore, are peculiarly syllabic accents, and accents of diction. This music is a sort of reflection of the ancient recitative, but keeps much more closely within the natural limits of the human voice. Hence, from the standpoint of song it is to be preferred to other modern music.

The worthy efforts toward the creation of a new style of theatrical music, added to the influence already attained by Wagner's music and Verdi's last operas, should bring about a tempered style that would bear some relation to the ancient traditions, while substantial, new, and meeting the aspirations of the modern worshipers of art, who would unite the beauties of symphonic music to clear and sustained melody. I think this end may be attained if one examines closely some works of our modern composers and compares them with those of ancient masters. In Verdi's latest operas—in "Aïda," for example—one finds a complete change of the rhythmic form, the melody remaining pure and fluent amid well-drawn and powerful orchestration in the modern style. In "Falstaff" one may note that the master, while following a poem with a continuous dialogue, has preserved his melody pure and shapely, according the orchestration, meantime, its prominence and might, and all without damage to the illusion of the continuity of the drama.

Fournier, in his "Physiology of the Voice," says that nature has expended its best upon the human voice. Hence the human voice is naturally accurate; and yet we often find ill-defined timbres, dull, weak, or guttural tones, and sometimes tones that are nasal, strident, or strangled. If the human voice is naturally homogeneous, the defects I refer to can only be the outcome of bad habits contracted through carelessness either in speaking or reading or in the ill-directed use of certain syllables in certain languages. Listen to a peasant or a workingman singing and vocalizing a melody while at work, and it will be observed that his voice is spontaneous, even, true, and supple. The old masters counsel to sing naturally, without altering the tones, without forcing them, and without abandoning the breath—that is to say, keeping its regular continuity, and not expelling it violently from the chest. It is mainly through the observance of this precept that they gave to the drama the great artists whom our modern stars are far from equaling.

Hence the right school of song is simply and laconically defined in the injunctions of the ancient masters. Yet the professor should possess a general guide to correct the defects I have mentioned. This guide may be summarized as follows:

1. Regulate the pupil's breathing so as to render it easy and natural.

2. Cause the sounds to be emitted wholly by the vowel, mezza voce; for when one speaks or sings in half-voice the vowel organs retain their natural elasticity.

3. Exercise the pupil's voice in its natural center, which forms the ring conducting to the upper and nether extremities, and only allow it to leave this center by small steps, according as the voice itself seeks to expand.

4. Make the voice sound throughout its natural range in the buccal cavity and in the pharynx.

5. Broaden, afterward, the voice by swelling the vowel without exaggeration and without forcing the breath or compressing it.

6. Promote the suppleness of the movements of the veil of the palate and of the tongue, to attain by this means a fresh emission of the voice, by broadening and narrowing the isthmus of the throat and of the buccal cavity, in order to obtain all the shades of the timbres required for expressive song.

7. Having conducted the pupil's voice to the stage reached through the course described, and always by means of the vowel, with no word articulated, proceed to the study of coloratura, to endow the voice with all its elasticity and avert the danger it might encounter in declamatory song.

8. After these studies the pupil should proceed to the study of articulation, bearing well in mind that the organs of articulation are the tip of the tongue, the teeth, and the lips. He should beware of articulating by the base of the tongue, for this would involve an alteration in the position of the larynx, and affect the timbre or the vowel.

The study of style, diction, and expression should follow. It develops in the pupil feeling and the analytical spirit, and enables him truthfully to reproduce the sentiments of the drama. The study of pose and gesture comes next.

The study of coloratura is as natural as that of dramatic song; and the artist that knows how to use his voice must sing with equal facility all styles of vocal music. The singer of declamatory music will not grow weary if he has mastered the principles of economy of the breath and those of articulation on the end of the lips.

"Sung declamation"—*la déclamation chantée*—is governed by the same rules as spoken declamation, and in studying it, so to speak, specially, the pupil must nevertheless keep to the written intonation of the music, carefully assimilating to the vowels of the syllables those of the sounds, with respect to their degree of acuteness; thus, while it is almost a special study, sung declamation must harmonize with the good and easy emission of the voice. It must remain within the limits of spoken declamation, and reap the benefit of its spontaneousness and suppleness. The singers of the past studied thus "declaimed song"—*le chant déclamé*—and in several ancient operas they demonstrated its worth.

THE SINGING-LESSON.

DRAWN BY E. W. KEMBLE.

THE VALUE OF CORRECT BREATHING

By William Shakespeare

Decadence of Vocal Art—Standard of Taste Lowered—Singing "to the Breath"—How to Recognize Correct Production—Freedom of Throat.

FAULTY intonation and painful tremulousness; a lack of real expression, through which vehemence must be accepted as intensity; absence of pronunciation and an infrequent power of sustaining long phrases—all these, accompanied in our opera houses by convulsions of orchestration, denote, at the present writing, a serious decadence in the art of singing. One may indulge the hope, however, that this decadence has reached the level at which a reaction may soon be expected.

The condition of affairs I refer to is, in my judgment, the outcome of the degradation of the artist in the universal race for wealth. It is illustrated in the enormous honoraria commanded by the few gifted ones that yield to a low standard exacted by a vastly extended and ignorant public. The foremost men and women in the profession are the greatest offenders, judged by the columns of the daily newspapers, the character of the songs desired by popular taste, and the artists' subservience to its demands. A woman—a musician, not a singer—that stood at the head of her profession expressed the yearning of all true artists for a more serious state of things, in the words, "I am fifty years too late!"

Many years ago students were far more earnest in the pursuit of their labors than they are nowadays. Young vocalists no longer admit the need of prolonged study when they can earn money at once, regardless of the future of their throats. Then, too, art is not for the million. The million cannot apprehend a high standard. The art that appeals actually to ten millions is but a caricature. Students possessed of the most splendid natural gifts will no longer stand a prolonged course of tuition. A year, or a year and a half, is regarded as a sufficient outlay of time; at the expiration of that period each is equipped, thanks to the prevailing low standard of taste, to go forth and prosper. This lowering of the standard of taste by the representative singers of the age is a disorder of the century. The real artist never ceases to raise his own standard by study, nor does he bid for popularity.

As for singing, Lamperti's great axiom was, "Sing to the breath, and the instrument must be free from rigidity, and the tones will respond to the slight pressure of the controlled breath." This is in accordance with the teachings of Crescentini, who said, "Singing is looseness of the throat and the voice on the breath." And Pacchierotti proclaimed, "He that knows how to pronounce and how to breathe, knows how to sing."

If the singer sings as above explained, he will experience certain physical sensations that may be tentatively described. For example, the right production of the chest tones will convey a feeling of very great vibration in the chest; the tones above these—the lower medium or upper chest tones—will cause vibration in the mouth, at the front teeth. If the tones lying higher than these are rightly produced and the upper lip and chin are free, expression is the result; but wrong production is attended with a loss of all expression, a fixed eye, and a set chin and jaw. Reverberation of the tone in the forehead is the fatal sign of a wrong production of the high tones; with the highest tones of the female voice the sensation should be farther back than the back upper teeth. These tones constitute what is known as the "head voice."

A bad singer experiences discomfort and strain at the throat; a good singer is utterly unconscious of any fatigue, or, indeed, of singing at all. Perfect unconsciousness should exist at tongue and throat. Wrongly produced, the high tones become gloomy and, so to say, "hooting" in quality. Stiffening of the tongue is probably the great means by which a bad singer is able to bring forth his loud but meaningless tones. Hence all that teach freedom of throat in singing are in the right. Equally so are those that teach facility of pronunciation and breath-control, and those that insist on expression, as long as they insist with equal pertinacity upon control of the breath. Stiffness of tongue involves stiffness at the vocal cord. The practice of coloratura was intended by the old masters to secure looseness of the vocal apparatus, and to this the attention of the student cannot be too earnestly directed. But for the ancient study of florid exercises, the miracles of brilliant and facile execution credited to the singers of old could never have been performed.

THE CARE OF THE VOICE

By Nellie Melba

Food and Exercise—Private Economy of the Voice—Proper Posing—The Choice of Rôles.

IT is not poetic, but it is plain truth, that chiefly upon the condition of the stomach depends the condition of the voice. Now, stomachic disorders are mainly caused by unsuitable food; and about my food I am most particular. It requires a little self-denial, of course, to abstain from rich dishes and wines; but my fare is invariably of the simplest kind—plenty of chops and steaks, fresh vegetables and fruits. Then, exercise, indoors with dumb-bells, when the weather is bad; but always in the open air if fine, and there walking is best. No ordinary rule of health may be disregarded by the singer, and every sensible person must know more or less what contributes best in his individual case to health and well-being.

Another secret of the freshness of my voice is that, while I save none of my other muscles, but take much physical exercise, I use my voice for the public only. When young artists undertake a new rôle they immediately begin to sing it. They hack and hack at their voices, not for purposes of execution, but merely to memorize what they might better do with their fingers on the keyboard. I do not memorize on my voice what can be as well done on a mechanical instrument. When the music is fixed in my mind then only do I use my voice upon it. Further still, except at rehearsal I always use my voice pianissimo. If you practise forte, you cannot sing pianissimo afterward. Therefore, pianissimo in private, and the forte is sure to come all right in public. Of course, while the average voice is being developed, scales, solfeggi, and vocalization over its full compass, are essential; but once the voice has obtained its growth, my experience is that if you sing in public you should save it completely in private.

I especially advise young singers above all things to look after the proper posing of the voice. When I first went to Marchesi, in Paris, without a single vocal lesson I sang as well as I do to-day, but for one break in my voice. Marchesi corrected that at once, and placed the registers properly. If this had not been done I should have totally lost my voice. Singers will know of themselves where the break lies between their registers, and if the teacher tries to force the voice over the break there is sure to be something wrong. The probable result will be permanent ruin of the vocal organs. Many a voice is thus ruined in the first stages of tuition. It is quite possible to sing as an artist and yet be an exception to the ordinary rule as to the place where the registers change. A natural peculiarity in this respect should not be disregarded. I carry my middle register to F sharp, half a tone beyond the prescribed limit. If I were a teacher and advocated this in any special case, I should have the whole fraternity abusing me. But I know my own voice.

While I have been on the stage I have sung in many different rôles, and have studied several in which I have not appeared. I like them all. If I begin the study of one and find I do not like it, I drop it at once. I can make nothing of a rôle with which I am not in sympathy. Of course, one has naturally a weakness for those in which one has achieved the greatest success. But I seem to have been equally successful in mine—Aïda, Elsa, Lucia, Gilda, Semiramide, Elisabeth in "Tannhäuser," Elaine, Juliette—Gounod himself taught me that part—and Marguerite as well.

Certain rôles may suit the voice and not the temperament of the artist, or the reverse. I mean that one's nature may be one of passionate intensity, and one's voice of a quality unfit for the strain of expressing exalted sentiments, intense feeling, and profound emotion. A man with a light, high tenor voice could not hope to sing heroic rôles with any considerable success; neither could a heavy dramatic soprano make much effect in opéra-comique music. A singer should pay regard to the type of her voice (for that is the medium of expression), and ignore inclination to impersonate characters for which the voice is unsuited, even though nature may have bestowed every other endowment required for those parts. When possible, I always study my rôle with the composer. Gounod was my friend. I studied with him, with Mascagni, with Thomas, with Delibes. If I cannot reach the composer, I study what the music says to me of the meaning of the libretto. I do not go to the scene of the story, study the class of people to which the characters belong, or even read of it from books. I try to get the composer's meaning, rather than to make a conception of my own of what the part ought to be. I work this out in my own mind, not from observation of scene or people.

MY PERSONAL VIEWS ON THE ART OF VOCAL INSTRUCTION

By Victor Maurel

Various Propositions—Results of Phonation—Five Qualities of Vocal Music—Pitch, Intensity, and Timbre—Art and Scientific Knowledge.

THERE exists an actual necessity for the union of art with science in order to accomplish what has hitherto been attempted by the aid of empiric rules alone. My book "A Problem of Art" lays down in brief the following propositions, definitions, and deductions:

"I. All tone-production (phonation) depends upon the relations of three qualities of vocal sound: height (pitch), intensity, and timbre.

"II. Phonation is a physiological act, the agents of which are certain organs of the human body comprehended under the name of 'vocal organs,' which produce a sonorous vibration called voice, or vocal sound. These three qualities of vocal sound are engendered in the human throat, but are not defined at the moment when the free edges of the two ribbons of muscle, usually called the vocal cords (inferior), between which opens the space called the glottis, enter into vibration.

"They do not become definite until they have suffered modifications in the passage which is made by the vocal sound across the inner cavities of the head, modifications which do not cease until the tone issues forth from the lips. These modifications of the three qualities of the vocal sound, like its initiation, are caused by the movements and changes of position of the vocal organs. Each quality arises from causes clearly distinct; but as all three are produced simultaneously in the same organs, their relation to each other is most intimate, since every variation in the position of the organs, although intended to effect but one of the vocal qualities, necessarily involves a modification of the others also.

"The essential cause of *pitch* is the degree of tension and the closeness of proximity of the vocal cords.

"*Intensity* arises primarily from the breath expelled from the lungs. But it should be remembered that this air-column is only able to effect its progress through the interior vocal passages by being reflected, for the obvious reason that it is impossible to draw a straight line from the glottis to the lips. The causes which detract from the intensity of the vocal sound arise from the manner in which the air-column traverses the vocal passage, from the changes to which the cavities concerned submit, and also from such as can provoke the movement of certain mobile organs situated upon the vocal passage.

"*Timbre* depends primarily on the molecular constitution of the body which initiates the vibration of the vocal breath (vibrating air-column), viz., the vocal cords. It also depends largely on the positions taken by the organs and cavities situated upon the vocal passage."

According to human practice the results of phonation fall into two classes: modulated, pertaining to music; and significant, pertaining to language. The union of significant phonation (speech) with modulated phonation (*solfège*) produces song, which is both modulated and significant. Language, in turn, involves three requisites: accuracy, expressiveness, and perceptibility; to which modulation adds two more: pitch and intensity.

Thus vocal music implies five qualities: its language must be accurate; it must express the mood and intention of the singer; it must be audible to the listener; it must be varied in pitch and in intensity. These five requisites, on close inspection, are too often found to involve an opposition grounded on physiological considerations. The organic conditions demanded by one forbid those demanded by another. Art, in fact, may be resolved into a series of compromises; but inartistic or unnecessary compromise destroys art.

Whereas art, starting from an idea in its expression, ends with the scientific facts upon which its effects are based, science, starting with these effects, ends with the truth to be deduced from them—that is, with the idea. "Art, seconded by science, is the formula that we propose for the solution of the problem upon which depends the future of vocal art."

In the matter of teaching, as the three qualities of vocality—pitch, intensity, and timbre—are equally precious, they should be developed simultaneously. Since to do this it is necessary to begin with one, I select that which should be called "the great regulator of the three qualities of vocal sound"—namely, timbre.

Opposed to the present practice of vocal teaching, we should seek *not* all the pitches at which the voice can be emitted upon a given timbre—i.e., the pronunciation of a given vowel—but all the timbres—i.e., all the pronunciations of the vowels which can be emitted upon a given pitch. Take, for convenience, a medium pitch—that which serves for speech. Pursue the research at all the pitches which the voice will produce. This will permit the observation of the gradual transformations of the timbres, and will thereby make evident the ensemble.

All of this, the initial step of the work of vocal culture, should be effected with the weakest possible intensity. Suppleness should be acquired before strength, as is physiologically correct, since all physical exercise should begin with motions to produce suppleness. Only when studies upon timbre and pitch have given satisfactory results should the question of

intensity (not loudness) come in play. All possible variations of intensity should then be studied upon all the timbres of all variations of pitch.

The exercises preparatory to singing may be reduced to three types: scales, arpeggios, and grupetti (figures); to which may be added a fourth type, intensity, which varies upon a given height (*filage des sons*). When one has produced all the varieties of pitch that it is possible to realize upon all varieties of intensity and of timbre; all the varieties of intensity upon all the varieties of timbre and of pitch; all the varieties of timbre on all the varieties of height and of intensity, he will have practised the ensemble of the three qualities of vocal sound from one end to the other of the field of natural means of artistic expression. He will know the compromises which these qualities necessitate in order not to injure each other; will know how to maintain them in a state of conciliation; in fine, will possess mastery of singing.

The art of vocal instruction must have a scientific basis. It is to that end, and to prove that necessity, that my essays have been written; but, alas! men of science continue to pursue their own road, while artists persist in following the path that they have chosen. Both are wrong: the first regard phonic production from a purely physical and anatomical point of view; the second rely entirely upon experiment or observation. The former lack experience in art; the latter in scientific knowledge.

And yet, after all, what is phonetic production but a result of the mechanism and movements of certain organs? In order, then, to obtain a satisfactory result we must first have perfect mechanism, whence the necessity of studying the anatomy and physiology of the organs of sound. The product of this mechanism is vocality, not only when it becomes an auditory sensation, but in its initial state, while still in the throat—that is to say, when it is not yet a sound, but merely vibration, having neither intensity nor dimension nor tone, but being only a molecular movement.

The study of vibration belongs to physics, which brings us back again to our starting-point, that in this joining of forces there must be mutual gain; and with a thorough understanding of primary causes we can easily trace the means by which best results are to be obtained—from a technical standpoint, be it understood, for we are dealing with the question of technique only.

Thus we may infuse new blood into this drooping art, which seems about to perish for want of understanding the evil from which it suffers. The remedy can be found only in a careful study of the laws of vibration of sound, and the manner in which it is formed and diffused in the vocal organs.

WHAT I THINK OF THE MODERN ART OF SONG

By Lilli Lehmann-Kalisch

Wagner's Unconscious Influence—His Intentions Unheeded—Transitory Spell of Song—The Critics—Both German and Italian Schools Necessary—Practice of Scales—General Suggestions—Qualifications of the Artist.

THE art of song will always be the same—only, nowadays, much less must be learned than heretofore, and of this fact the singers of the period make good use. And, unfortunately, I must confess that Wagner has unconsciously exercised a great influence upon incapables (Nichtskönner). In former times, particularly when Mozart was concerned, and, indeed, all the old Italian masters—Bellini, Donizetti, and Verdi (the latter in his early works)—it was required that every voice, whether soprano, alto, bass, or tenor, should be of extensive range, have good execution, a trill, etc. Wagner has, happily, swept away all these needs from the opera; but the fact that now that each syllable has a note the music is easier to sing, fosters the belief that, to sing Wagner's music well, one has only to enunciate distinctly. Why should one practise fioriture and trills? Many dramatic songstresses, indeed, regard it as a shame to make a simple mordente: to do this might make people believe they were coloratura vocalists.

I, on the contrary, consider that one cannot sing Wagner well without singing Mozart well, and vice versa. True it is that Wagner makes great demands upon the voice; but possessing his sunken orchestra, he could take much license, and that his intentions are not heeded everywhere is certainly no fault of his. If all his piano and pianissimo signs were observed by conductors, orchestra, and singers, the public would marvel how singable Wagner can be. I shall cite here, in support of my assertion, only one instance, the "Death Announcement" (Die Todesverkündigung) in "Die Walküre." For the Valkyr herself, the scene is conceived as a vision, her answers to Siegmund being marked *pp*. for the orchestra. And what occurs habitually? The orchestra blares forth as though it were trumpeting on the day of judgment.

I do not share, as to Wagner, the views of extremists, and every reasonable artist must reject them. Every genius has its incomparable sparks from above, but even geniuses are only men, and perfection is not

of this world. Why should I exalt to heaven one man in particular, where so many exist, and so much that is great has been achieved? There is room for all, but the place of each must be won and held, which last is often the most difficult of accomplishment. What is really great and sublime remains; what is small, or made imposing by artificiality, is borne away by the unceasing flight of time.

Shall we go back to the past? We shall always go back to the ancient traditions as long as these are left us. Every art, call it what we will, has rested for thousands of years upon a firm basis, which none that lay claim to artistic worth may disregard. Painting and sculpture have in this respect an advantage: their creations remain, everlasting, visible exemplars and incentives to effort. The singer, unhappily, creates but for the moment; little that he does so impresses as to extend its influence over years. We learn of it only by narration; we cannot hear it more. The art of song exerts its spell at once, and can stir the heart to the depths, but in the other respect it is in truth ill-favored.

As in every branch of art, there are now, in the art of song, but few distinguished personalities. Only born coloratura songstresses can sing Mozart. How few learn to sing his music, how few teach it; and so it goes! Through the advancement of wretched beginners, brought forward by conscienceless agents and ignorant managers who have the good will of the critics, the public is educated in stupidity. The public feels that this is good, and that bad; and yet it involuntarily asks if what it reads—exactly the reverse of its own right feeling—must not be more accurate because set down by a critic; and it requires all the energy of one's character to hold to one's opinion or to defend it. In ten different newspapers one can read, concerning the same person or work, the most varying opinions; a comparison compels merriment. The critics, too, seek to earn their bread, especially in Germany. How many can write an ordinary critique? Most of them cannot sing a note; they depend upon their divine infallibility; works, performances representing years of activity, industry, and pains, are judged according to good or ill humor, and often dismissed with a sorry jest, while the tentatively interesting critic exalts a wretched production to the skies. This endures not, for what is beautiful and worthy remains victorious; but the judgment of the public is made no better. I have learned that among the critics are artists and unprejudiced men—particularly in America. There critics have publicly thanked artists —e.g., Niemann—for what the artist taught them; this has inspired me with profound respect for the writer in question. But how seldom is the public taught to judge, how seldom the artist amiably enlightened!

It would be difficult for me to express myself briefly on the subject of instruction in the art of song; the theme appeals to me so strongly that I fear I should be carried too far in my utterances. I will touch on but a few points. Most people have a wrong conception of method. Some claim that the Italian is the best, others the German. Both schools, when good, rest on the same basis; they are in fact one and the same. Perhaps some people understand, nowadays, by the "German school," Wagner singing; by the "Italian," the ornate style. The layman may hold these different conceptions; to the artist, whether German or Italian, these schools have no separate existence. A good songstress must be mistress of both. This mastery is attainable through industry, endeavor, and thought, and, in my opinion, whoever does not attain it can lay no claim to the title of artist. I make no exceptions; this applies to singers as well as to songstresses. The sole difference between the old and the new methods of instruction is that formerly eight years were devoted to the study of song and acting, while now a pupil is brought out in a twelvemonth. Scarcely anything can be accomplished in this length of time.

I remember Rossi's telling me that he studied Hamlet eight years before essaying the part on the boards. Others attempt it in four weeks, and the result is and remains a failure, unless a God-gifted genius atones for much by the divine spark. A real genius, however, begins his study only when he apprehends the defects of a conception and is not satisfied to obey the momentary impulse of feeling. To create a rôle, to breathe life into it, to master it physically, to grow with it, to sing one's self into it, requires years; and when one has filled it a hundred times, one still smoothes down roughnesses, striving all the while to maintain proportion, greatness, dignity. How many heed all this at present?

The study of difficult exercises, the sustaining of tones, long breathing exercises, are gone out of fashion, and the scales, they say, tax the strength too severely. Yet whoever sings the scales well can sing everything easily, and therein lies the secret of keeping one's voice young and fresh to an advanced age. My mother often told me: "No one will give you a penny merely to sing in tune and by heart. When you have sung through a great rôle you should be fresh enough to begin anew. The practice of scales will never weary you; on the contrary, they are as needful to good singing as is the air to breathing." I noted all this. "A singer, too," she said, "should always have one upper and one lower tone more at her command than she requires."

As the study of song is difficult and exacting, the mind and body of the singer require much repose. Much speech should be avoided, for nothing injures the voice in the same degree. Two hours' conscientious daily practice is sufficient. Social functions should be avoided; a regular life led; abundant out-of-door exercise taken, and early hours for retiring kept to. Good, solid food should be partaken of in moderation; moderation and limitation are words made for the life and work of an artist.

The term artist is much abused. I am often pained for others, as well as for myself, when I see men and women that have had a long artistic career and have risen far above their contemporaries by genius and toil, named in the same breath with those barely out of school, to say nothing of having accomplished anything in art. This should not be. The title "artist" should be held sacred by the public and the critics, a title of honor, to be obtained only by years of service: then would greater efforts be put forth to acquire it, and many a youth wear a humbler mien. At sixteen

no one, however extraordinary one's talent, can be an artist. A man must have struggled with destiny, and striven as man and artist, to become conscious of his highest aims. How shall love, grief, hatred, revenge, or compassion be depicted by him that has not known these feelings? Genius can accomplish much, but will discover this to be unattainable; then the artist must work diligently to make good his shortcomings. We must ourselves behold and experience, ere we, dignified in tone, word, bearing, and expression, give back from the stage sentiments and emotions. But our managers want artists of sixteen summers. They will never find them; body and mind are at that age alike immature, and will never meet the demands of an intelligent audience. No songstress until she is thirty, no singer until he is thirty-five years of age, can achieve anything potent.

What do I like to sing? Everything that is noble and beautiful. Among my rôles I like most Fidelio, Donna Anna, and Isolde. Isolde enfolds all that is known as womanly feeling; for me she most embodies woman, although sinning woman. I can merge myself in her feeling, and that is the highest that an artist can claim for her creative power. Isolde is not a part: she is a complete being, *ein ganzer Mensch*. What would I not do for Mozart? I love him as one loves the sunbeams that warm, that one inhales with rapture. Wagner often cleaves my heart in twain; his is the life of a great man, with its heights and its depths. Yet it seems to me that we are indebted to Wagner not only for his works, but also for a far better understanding of Beethoven, and even more of Gluck, who is as yet not nearly comprehended.

It is not a very gracious task to give advice to young artists; one may give one's best, and not be heeded. Above all things, I should counsel industry, industry, and again industry. With this, and voice, talent, endurance, capability in all directions, a sound body, and boundless aptitude, the student in time may accomplish something.

ADVICE FROM CELEBRATED VOCALISTS AND VOCAL AUTHORITIES

ADVICE FROM FAMOUS SINGERS

I. OLIVE FREMSTAD

By WILLIAM ARMSTRONG

MME. FREMSTAD'S life began in Stockholm, Sweden. Most of her girlhood up to twelve years of age was passed in Christiania, Norway. Of adjacent but widely different peoples, her father was Norwegian, her mother Swedish. Both parents were musical and had fine voices.

Madame Fremstad herself is genuinely Norse, in her clear-cut intelligence and her courage, and in the traits of sadness, fatalism, and fervid imagination, as well as in her splendid physical endowments, for in the Norseland one finds the soul of a poet in the body of a giant.

After her parents came to America, she earned her way in music here. Later on she was able to study with Lilli Lehmann, and make an operatic début in Europe. Soon after 1900, the attention aroused in England and Germany by her voice and interpretations resulted in a contract with Mr. Maurice Grau for the Metropolitan, where she is a leading singer at the present writing.

Her method of thought is along original lines; that share of it which she gave on the singer's choice of a career, and which comes as result of her own practical experience and observation, is contained in the following:

"What one has, that which is inborn, which impels one to a certain course in life, is the best of all guides. The trouble with the singer in the beginning is that she is too young to judge logically for herself. I knew nothing of musical questions or the responsibility of the artist; I was simply driven on by a desire to do that one thing, and only that one as my life work—to sing. Other girls are carried away by that same instinct; I happened to be right.

"In the instance of a girl with a naturally small voice, who can tell what that voice will be after ten years of training and development by practical experience? Every step of study should aid toward that ultimate development, every rôle learned should bring a fuller elasticity and breadth upon which to build for greater things. Time, work, and experience, and only these, will show what she can do. Behind it all is the degree of individual intelligence, which is a vital and deciding factor, and forcefully capable of its share in the general evolution.

"Work ahead, if it is not false stage glamour that impels you, but, instead, an inescapable desire and longing. I felt that there was nothing else in life for me to do, and I dived in and did it. With every girl the inspiring impulse, to be right, must be the same. It must be a matter of supreme choice that urges her to make the step, and she must be more willing to make it than to make any other.

"Art I have found to be the only thing in life that is capable of bringing real happiness; other things which seemed beautiful have faded, but the joy of art remains undimmed and eternal. My start began generations ago; musical ancestors helped—few have them. Americans have the most beautiful voices in the world. But it takes more than voice to succeed; there must also be intelligence, musical ability, bodily development, and soul development as well as voice to make an artist.

"Preceding the musical education of the singer she should know all that is possible. General education must come first; there is no time for music after school hours when both mind and body have been sufficiently taxed. Good schooling up to eighteen and a good musical foundation are necessities; then she is ready to build upon that which she has within. She must know, too, how to eat, to live, and to think; then she is pretty well equipped for life and what it means.

"The old masters, violinists, and pianists, gave six or eight years to preliminary study, and the voice alone needs that much time. Only the sustaining of this test of zeal and endurance gives chance for the artistic life. As to the beginnings, I should say go ahead and do what there is at hand to do. Stereotyped direction is too common, too seldom supported by genuine thought and the practical outlook. Each must learn individually from his or her own practical experience what may be done, and how far he may go. None can advise in this but one's self. If a singer is helped financially, so much the better; but if not there will undoubtedly exist a greater knowledge of the value of educational opportunities, because of the struggle it takes to get them.

"We come into the world alone, we make our way alone, and we die alone. That is why I believe in stating facts instead of giving didactic advice as to choice of or fitness for this course or that; each has her own way to go, none can go it for her. The singer learns her lesson, whether in life or in art, from her own experience.

"Begin where you are placed; none can tear themselves from their surroundings at once. It is not common sense to allow to-day to go by unimproved be-

cause of an aimless looking forward to some to-morrow with better surroundings and advantages. You can always be learning something, even if unaided, and when help does come you are the better fitted to accept it.

"To me it seems wise to look ahead only one step at a time, but to take that one step with confidence. And by so doing one is spared many a disappointment in life. More happens by not looking so far ahead. To embrace opportunities too soon is to find them not opportunities, but stumbling-blocks. Also to be always picturing the great to-morrow which is to bring so much, means wasting of the great to-day, slipping a cog in the wheel which in consequence never runs reliably. Patience and concentration the singer needs to the utmost. How can these be developed unless the entire stock of their possession is applied to the work of the moment—the single step.

"There is no hurrying up process known in proper preparation for church, concert, or opera; one thing at a time, and only one, is all that can be done. A great reason why so many girls fail when they feel themselves called to a career is an overwhelming desire to get ahead quickly. This is only another name for slighting the value of the present as a time of unsparing toil. It is one thing to hear some one say, 'What a beautiful voice, she should sing in opera,' and it is another thing to do it.

"In each branch, church, concert, opera, I have had to test myself, and I will say this, the first two are invaluable preparatory aids when the last is entered on. The church needs beautiful voices, just as the opera needs them, though the church does not seem to realize this necessity, especially in the case of men singers and their training from youth for the career, as is done abroad. Churches, too, should pay higher salaries to retain valuable voices that are otherwise lost to them.

"To make the step from church to concert, and the next to opera is a question of evolution and not of prophecy. To say in the start that a certain course is warranted none can do with positive assurance. Such choice depends upon the ability to meet requirements, and remains in consequence with you yourself to make, if it be made practically. For instance, the voice is bound to grow; with me it is a natural law of life-development. At the end of a year of singing in a great part the prima donna is certain gradually to grow, six times underscored. But she grows just as a singer in the other branches, in proportion to the test she is called upon to meet, and meets in its requirements fully.

"This brings us up again to the futility of early rash decision as to who shall follow one especial line for their life long. Who can foretell with unfailing certainty what the voice of to-day will be two years or even a year hence? It remains alone for the truth of facts in the development of gifts and intelligence to settle what will be the eventual career.

"On the subject of where to study, I would say this: In America we have splendid teachers and splendid opportunities. The fulfilling of my own musical ideas, which is another proposition, I realized abroad. It is in this aspect that we turn to older and more settled countries where there exists more fully that which we term 'musical atmosphere.'

"Growth on the intellectual side is of paramount importance. To me, without intellectuality one can do nothing; the spark of intelligence must be back of everything one does. In the first place, to be suddenly transplanted into foreign surroundings, where all is totally different to that to which we have been used, is in itself a powerful awakener. Thought is stirred inevitably to greater activity; we are led into fresh ideas by this new environment; we come into contact with minds thinking along other lines, with other themes of interest, another point of view. Then, too, there are the treasures of art, and architecture, new types of beauty in scenery.

"All these things, quite aside from musical interests, cause us to look within ourselves, better to realize our own individuality, and mentally to develop. This is exactly what is needful to the singer of to-day, when mind must combine with voice, in perfect union and correlation to each other, as one responsive instrument."

II. MARCELLA SEMBRICH

By C. M. HOOK

"THE Germans," says Madame Sembrich, "have an old proverb to the effect that *'Der muss ist ein grosser Herr'* (Necessity is a great master), and it is one which has eloquently proved itself in the career of more than one artist. He who never felt the impulse of the 'must' knows nothing of the pressure under which the world's great artists have fought their way to places of real preëminence.

"But when a singer's art means bread, drink, a bed, and the absolute necessaries of life, he is face to face with a problem which calls out all his inherent qualities of character and talent.

"Nowadays, when the world has come to have an increased love and understanding for art, there are sufficient people of noble and generous impulses to prevent talent from starving in a garret.

"And yet, when I see a young artist to whom everything comes without an effort, I fear I am a trifle skeptical as to the ultimate and fullest development. There is danger in too great facility.

"Elizabeth Barrett Browning put into the mouth of her Aurora Leigh the words:

> 'Art's a service.—Mark;
> A silver key is given to thy clasp
> And thou shalt stand unwearied night and day,
> And fix it in the hard, slow-turning wards . . .'

"I can think of no better studio motto than this! I should like to have it done in illuminated letters, and place it before the eyes of every one of the many young girls who are standing upon the threshold of a problematic career, without having counted the cost and estimated the sacrifices.

"They fail to recognize the fact that nothing counts but a vocal equipment, perfect at every point. In their impatience to reach the goal—too often, alas, a mirage!—they do not stop to consider how many parts of the road have been hurriedly covered, and how inevitable must be the retracing and retrieving process.

"Yes, I believe in the gospel of work! A sound body, a sound mind, and plenty of hard work—that is my artistic creed!

"Every member of our family, whatever his degree of talent or total lack of it, was forced to play some instrument, and we really grew up in the musical atmosphere about which one hears so much to-day.

"We played a great deal of ensemble music, but as my father was too poor to buy the coveted scores he used to rent or borrow them, and from the time I could hold a pen I was obliged to employ all my leisure moments in copying music. For much that seemed cruel and hard at the time in our education, I can now look back upon with gratitude, for I learned early the meaning of *work;* and though the nature of it has changed, there has never come a time, throughout my long career, when I have been willing to rest on my oars and think that the necessity for supreme effort and daily study has been eliminated by what the world is pleased to call success.

"I have read with great pleasure a recent discussion of Felix Weingartner's on the 'Reform of the Opera,' and to all he says I can give a fervent 'Amen!'

"If the noble art of singing, or the fragment of it which still remains, is to be rescued from total eclipse, some prophet of the beautiful must arise, who will restore to the human voice the birthright of which it has been shamefully robbed.

"Some composer must appear who will seize upon the best elements of earlier operas and the true principles—the true, mind you, and not the spurious imitations—of the Wagnerian reform and weld the two judiciously and intelligently into an opera in which *music,* and neither the *drama* nor the *setting,* has the chief word to say.

"Then we shall have an art work written *for,* and not *against,* the voice; but when this happens"—here Madame Sembrich smiled ever so slightly—"the present-day singing actresses will find themselves in an embarrassing dilemma.

"Yes, the modern opera stage is given over almost entirely to the singing actress, who, with a minimum of voice and a rich endowment of dramatic gifts, is able to interpret with great effect the modern music drama, winning the plaudits of the public.

"One has only to think of the Strauss works—'Salome' and 'Elektra,' or of Debussy's impressionistic musical picture of 'Pelléas and Mélisande!'

"The artists who have created and sung these rôles with the greatest success have depended far more upon dramatic instinct than upon voice or correct vocalization.

"Singing actresses are undeniably interesting, and moreover fit well into the spirit of the artistic age in which we are living, but they are helpless when confronted with a Handel, Gluck or Mozart score, music which forms the Bible of the *bel canto* artist.

"Another point in which the operatic artists of the present day have a tremendous advantage is in the lavishness of the accessories which accompany the modern stage productions. Dazzling decorations, gorgeous costumes, subtle effects of lighting, new and startling orchestration—all tend to distract the attention and interest of the opera-goer which was formerly focussed upon the singer.

"Scenic art was once a negligible quality, costumes were of the simplest possible construction, and a singer was obliged to hold the audience by the sheer force of the art which lay in her throat.

"Americans have beautiful vocal material but the majority of them are inclined to make their interpretations too restrained and subjective. And then they are so impatient about their work! I suppose that comes from living in a country where everything is at such high pressure, and where, throughout the entire social and business life, the race is to the swiftest.

"I think perhaps they would all like to motor up the steep path of art, instead of toiling along laboriously like we singers of an earlier generation."

III. ERNESTINE SCHUMANN-HEINK

By FRANCIS L. CHRISMAN

FOR a number of years Mme. Schumann-Heink had a country estate at Singac, N. J., near the crest of the Orange Mountains, overlooking one of the most picturesque panoramas of mountain and valley to be found anywhere in the world. During the course of one of the most interesting and illuminating talks with an editorial writer, she was usually ready to grant interviews—she made some wonderfully helpful suggestions. "My life is very simple. I work on my programs for a while, and vary

by attending to the household chores. I do not use alcohol in any shape, and do not believe it is a good thing for any singer. In fact, I do not find any use for any kind of stimulants. My routine is as follows: I take a bath in the morning and again at night, and never have a massage.

"I prefer a cool bath alongside of an open window. There is nothing like it in the world. I have the maid throw some water over my shoulders in order to give a slight shock to the nervous system, and stimulate the blood. I do not get quite so much sleep now as I would like to, as I have so many things to do. I keep fresh and healthy by careful diet and thus escape stomach troubles. I arise at 6.30 A.M. and go to bed at 8.30 P.M. Sometimes I am up as late as ten o'clock, but very seldom.

"I do not eat cheese or nuts, as they affect the voice —particularly nuts. Apples are the ideal fruit. We eat them all day long, and fairly live on green corn. We have no end of apples and corn, so much, in fact, that we have to give them to our neighbors.

"The great thing to keep one well is a sun bath. Strip yourself to the waist, and let the sun play on the shoulders and chest. There is wonderful curative power in the sun's rays, and it is splendid for the nervous system, as it soothes and quiets."

The luncheon to which I was invited was typical of the table to which the Diva generally sits down. The menu was of raw tomatoes (sliced) on toast and some sliced ham on toast, baked apples and cream, and apple pie (the kind that is about two inches deep, and not the shallow boarding-house article). In short, it began with fruit and ended with fruit, so that there was no danger of acute indigestion from salads and other heavy dishes. During the conversation at luncheon Mme. Schumann-Heink said:

"Every young woman should study her own qualifications very carefully, and see what work she is best fitted for. If she has a good voice capable of development, as well as a talent for acting, and looks pretty and prepossessing, it is better for her to go on the stage. She will get more engagements on the stage than on the concert platform. A great deal depends upon the singer herself. She must know herself. If she has no voice or aptitude for acting of course she should not attempt to appear before the footlights.

"Concert singing is much harder than appearing in opera. You don't believe this, but I assure you that you have to put into your song all the dramatic power, all the lights and shadows of the footlights, the scenic effects, and all the dozen and one things of the stage that serve to move the audience. There is the orchestra, the scenery, the different colored lights, the varied costumes, and all the accessories to create effects, as well as one's own dramatic effort and expression. But on the concert platform you have to put all this into your voice. You must give expression to this whole dramatic feeling and set forth all the concomitants of the stage, compensating for their lack by your art.

"It requires a great deal of skill and dramatic ability to be a comic opera singer. You have got to be exceptionally clever and a very conscientious actor, besides possessing an attractive presence and a fairly good voice.

"To sum up, I recommend every girl to study her own qualifications very carefully, and see what she is best fitted for. Once she has decided, she must expect to do the hardest kind of work of her life. For hard and conscientious work day and night is the only means by which she can scale the ladder of success on either the concert platform or the stage."

Columns could be written about the personality of this great singer. Here are some hints regarding cheerfulness which will be useful to singers everywhere. Said the Diva:

"I try to cultivate cheerfulness under the most trying circumstances. I endeavor to smile when everything goes dead wrong, as I find it helps me to keep going. I am always happy, for I always expect good things. I believe that 'my own shall come to me.' If I get a small room in a hotel, or a train with poor accommodations, I try to make the best of it. I know there are singers who are otherwise, but I feel that they make a mistake.

"The vocal cords are very delicate, and one must try to keep in splendid physical and mental condition in order to secure the sweetest and purest tones.

"I repeat, the best thing in the world for a singer is plenty of fruit, and I would give somewhat the same advice to the young singer that Voltaire did to the shoemaker who asked the great writer in regard to his poetry: 'Make shoes, make nothing but shoes, always make shoes.' I would say, 'Eat apples, eat nothing but apples, only eat apples.'"

In later years Mme. Schumann-Heink divided her time between other homes which she has acquired, a house on Michigan Ave., Chicago, a farm in North Dakota, and an orange ranch near San Diego, Cal. The Chicago house, even prior to 1914, that fateful year when so many musicians of foreign birth showed that they had no real love for this country, had, in the entrance hall, a large American flag surmounted by an eagle, the gift of the city officials of East Orange, N. J., with an address in recognition of her devotion to the interests of her adopted country. It is unnecessary here to refer to the enthusiasm and self-sacrificing expenditure of time and money which she gave to the work of the Red Cross during the period in which the United States was at war. She has been given the freedom of the following cities: St. Paul, Denver, San Jose, Detroit, Caldwell, N. J., Rome, N. Y.

Her royalties from the sale of Victor Talking Machine records is said to be enormous. As an illustration that this popularity is not confined to the United States, it may be mentioned that the year before the war in Europe began in 1914 the sale of her records in Australia reached the high total of 35,000.

IV. ALESSANDRO BONCI

By WILLIAM ARMSTRONG

FEW singers have overcome harder conditions than Alessandro Bonci, the tenor. His temperament has allowed him to surmount them with suavity, self-command, and a matter-of-course spirit of sacrifice.

When he is to appear at night, for instance, he remains the entire day without speaking—a course that means, in the season, and as part of his régime, three days a week of absolute silence.

While much of this self-command is undoubtedly due to his calm mind and intelligence, the hard training and struggle of his youth have qualified him in the best school that any man can have—a campaign for success against poverty.

Bonci gave in all seven years to study before he felt himself ready to make an operatic début. It was but natural, then, that after such experience, when answering the question, "How long should a singer study?" he said, "The singer is never finished, never perfect."

Then he turned to the subject in earnest—a subject especially congenial to him—"How to Study." The chief stress he placed on patience.

"The principal cause," he went on, "of a lack of success with young singers who have good voices, and after a little suddenly vanish from sight, is that they have no proper foundation.

"In the old days, when the Italian song art was in its prime, those preparing for a career studied for years before embarking upon it. To that, as much as to anything else, was due the preservation and beauty of the real *bel canto*. There is no shorter road to a correct way of singing to-day than there was then.

"My advice to all students who may care to take it, is to go slowly, to go carefully, and never to set a time limit in which to accomplish certain results.

"Very many things have to be considered.

"Tone volume, quality, color, evenness of the registers, breathing, and its complete control are a few of them. To master all this thoroughly and yet more, means time and plenty of it, and that again means to go slowly.

"Intelligence, of course, is a mainspring in mastery of singing, as it is in anything else; and only too often students listen, but fail either to think or to reason. Only the other day a young man with a very good voice came to sing to me. When he was through, I said to him, 'You use only your voice, why not your intelligence, too?'

"His surprised answer was that he was too busy listening to the tone and how it sounded, to give time to anything else.

"It is the mind that is the directing force in singing; every step has its right meaning, and only one true one, so the thing is to find out the reason for doing things.

"I do not mean by this independence of the good teacher. Far from it. His guidance is the one true reliance; but you should know *why* he directs you to do this or that thing in a certain way, to understand clearly what he is aiming at. Yet many, unfortunately, do things merely because they are told to do them, and beyond that give the matter no further thought.

"Practising alone I regard as a dangerous experiment, before the student is thoroughly well grounded. To study too early alone is to risk danger of ruining the voice. Faults slip in far more easily than they can be eradicated; and for that reason, for quite a long while, I consider it much wiser to sing only in the presence of the professor.

"Correct breathing is the very basis of the song art; without it, as all real singers know, nothing durable can be accomplished, neither can any voice be developed.

"The only method of breathing is from the diaphragm; there is no other proper way. From time to time we hear of various vagaries and various ways, but the diaphragmatic is the only proper one. Then, with that method fully developed and mastered, the voice is not only there fully supported for the present, but for the years to come. Not a single great artist, nor one who can be pointed out as an example of endurance in spite of time, but whose breathing is from the diaphragm.[1]

"You will, perhaps, better understand what I mean by the expression 'going slowly' when I tell you that I studied for seven years before I sang in opera, and in my case this 'going slowly' was no easy matter. How gladly would I have appeared after a shorter time had not my great professor and my own mind told me that such a course would defeat the very thing I wished to do—master my art.

"For two years I sang only vocalises, solfeggio, exercises, always with the utmost care, always thinking with my teacher. At the end of three years I was still singing little classical songs. But from the very first I sang these songs not with the do, re, mi, but with the words. I had come to a point of vast importance, the meaning, comprehending expression, and enunciation of the text, each individual word, with its value, import, and color, combining to make the very reason for the existence of the song.

"Some have the mistaken idea that the songs of the old composers should be taken up very early in the student's career; but the old masters of Italian song

[1] This does not refer to the inhaling of breath between notes in singing, in which the back and the lower ribs take part.—Ed.

have given us very difficult things to do—the modern songs are very easy in comparison—and while I had two years or more of exercises before I was first allowed to attempt them, and at the end of another year I was still working at the easier ones, I made my way none too slowly to make it surely. Before one can sing the old Italian songs as they should be sung, one must be an artist."

As to the question of a young singer's début, he said this: "Some have a vague idea of how a début is secured in Italy, and many, I learn, believe that invariably it must be paid for by the young singer. If the voice is good, its development proper, and with some knowledge of acting, no pay for a début is necessary, although a few managers may seek it.

"The mistaken idea of paying for a first appearance comes from those instances where an aspirant has gone to an impecunious impresario to aid her. His answer, of course, has been that it must be paid for, knowing that to be an American means likely to have money. Naturally, then, it must be paid for, as he is obliged to assemble a company to make good his assurance. As a matter of course, the début is difficult, the test is a hard one for any singer; but the one who stands that test successfully in Italy will find that afterward the way is easy."

V. GIUSEPPE CAMPANARI

By WILLIAM ARMSTRONG

GIUSEPPE CAMPANARI, sterling artist and honest man, who expresses his thoughts in a straightforward way that leaves no doubt of their sincerity, has had a type of career that imparts to its experiences a value to any young singer. His reputation was won in those glorious days that may be rightly called the "Golden Period" of opera in America, and with such voices as those of Melba, Nordica, Eames, Plançon, and the De Reszkes, a constellation never since equalled at the Metropolitan. To rise there to vocal eminence meant much more then than to achieve it now.

"What obstacles stand most in the way of success for young singers?" was the question I put to him one afternoon lately.

"There is a type or class at this moment uppermost in mind of which I must speak," he answered characteristically. "Remember it is most fortunately not the rule, but the exception, though its numbers are so considerable as to need mention. That class fails to realize what singing and the study of it means. I have sympathy with those whose sole resource is teaching, and who are obliged in consequence to instruct them. As for myself, I began with thirty-five pupils, and sent twenty-five of them away promptly. I do not wish to take either my time or the money of a pupil when nothing really good will come of it.

"Some who purpose to make singing a career and have immediate ambitions for opera, will say, 'I've been with a teacher for three years.' On questioning I find that they regard a winter of three months, with one lesson weekly, as a year. That is an injustice to the teacher. Of course *with the few lessons* in that period, if the intelligence and musical ability are exceptional, something is acquired, but unfortunately when it comes to reality and fact, I often find such pupils ignorant of the rudiments of musical knowledge. As outcome, a good part of the lesson has to be devoted to making them understand the value of notes, and the division of a bar. They are no musicians.

"I do not deem it a necessity that a singer shall be able to play on some instrument, although I have found my knowledge of the 'cello and piano of inestimable value; but I do know that every one who wishes to study singing should have a thorough foundation of musical knowledge, and a knowledge of rhythm before beginning regular vocal study. The mistaken idea too often exists that voice is the sole thing needed. Many other things besides are required of the singer of today, among them magnetism, diction, and expression. All these aspects must be realized; how faintly they are grasped, for instance in expression, is shown when we hear a young aspirant sing, 'I love you,' much as she would say, 'Have a plate of ice-cream.'

"There are also those who want immediately to sing for Mr. Gatti-Casazza, hoping for an engagement at the Metropolitan; indeed, one lady whose daughter had taken twenty or twenty-five lessons, inquired, 'When does she make an appearance?'

"These cases are extremes, but, alas, there are less flagrant ones inspired by the same desire to get ahead quickly. Perhaps a pupil will ask before beginning, 'How long will it take me?' How can the teacher look into her brain and read the answer to such a query? An aspirant with voice should have enough money to study for at least two years; being beforehand able to read music and having understanding of rhythm, and some preparation in the languages. The music of our day can no longer be sung by ear to a little accompaniment. No limit can be set as to time needed for study, that depends upon the intelligence of the pupil. If intelligent, lessons should be taken twice a week; if not intelligent, more frequent ones are required.

"Unless these conditions of equipment, period of study, and lessons are complied with, it will be a matter of money wasted, and of no positive use. No teacher can make a singer under other conditions. Those going abroad to study have in one respect the advantage, for they go prepared to give close application to it for at least two years.

"To be a singer in the true sense, everything must

be sacrificed to it, and it requires the whole life, first properly to train the voice, and then properly to preserve it. Take the instance of Sembrich, who works every day, and of Nordica, the student.

"As to whether a pupil has found the right teacher, that must be a matter of personal decision by the individual. Some study for three or four years with a teacher, and suddenly find their voices almost ruined. Then they go to another one to try to have the damage repaired. It is easy enough for the student to tell whether his voice is improving, and the improvement must begin to come quickly. If not, then he should know enough to quit; he has none but himself to blame if he does not. If a certain kind of food does not agree with one, then one eats no more of it, if one is wise.

"The most beautiful things for the pupil of singing to train in are Mozart, first of all, and such old masters of *bel canto* writing as Donizetti, Bellini, and the rest, whose works give flexibility and color to the voice, and, properly studied, give, too, all the virtues of true singing.

"In the study of both songs and opera rôles, I have found that the best plan of memorizing is first to learn the text and recite it, then the music afterward, combining it with the words later, but never to begin studying both together.

"As to specializing in a certain character of music or rôles, that can be proved by the singer only after experience in all kinds. My plan with pupils is to have them sing all varieties, then to select those things appropriate to their talent and tendencies, and to have them study as well in opera the other rôles relating to their own; then they are sure of themselves.

"Personally, the ferocious and the light rôles suit me best, but not the love parts. *Don Juan* I sing, but I do not interpret it. Imagine Madame Sembrich as *Tosca*. She could sing the music, yes, but how would she play the character, for it does not lie within her temperament.

"The managers do not study this point of what is within an artist's particular line. If the artist has a big name a part is not infrequently allotted him, though he be out of place in it. A tenor, a little man, was once singing in Italy. When he arrived at an aria beginning, 'If I were that warrior,' some one called out from the gallery, 'A nice Punch and Judy you'd make.'

"As to which particular selection one should make for a first public appearance in either concert or opera, I should say it is better to begin with a big thing and show what you can do. If you do that big thing well you have made a long step forward. With reputation you can do what you like. But the question of appearances for the young singer in America is a difficult problem. It is harder to start in a career here than it is to learn to sing.

"When a singer is ready he goes to have a hearing with the managers, only to be refused engagement; those managers take only singers of reputation. But some one has to take the risk of giving the aspirant a chance, if he is to be heard at all. The European managers have insight. If a young singer gives promise, they grasp the fact; his or her good points are quickly caught and appreciated. The novices are sent to some small theatre for trial; if successful they are put into the cast in a big one.

"To go to Europe, though, requires money, for without money it is impossible to do anything. In one part of the world, at least, the début itself has sometimes to be paid for. As to where to begin, that is a question of the class of voice and of music for which the aspirant is fitted; for some Germany, for others Italy is the wiser choice.

"With so many opera-houses in America, there must be improvement in conditions for the young native singer, especially with opera sung in English, but complete change in those conditions existing will require a long time. However, the managers *must* have people of talent, and with time, and a change already in progress, things will be certain to improve for the American artist at home. There is, unfortunately, also an element of luck in the matter, which comes more readily to some than to others.

"The good singer, though, no matter what conditions may be, will sooner or later get a chance. Do not be in a hurry, do not push things, be ready when opportunity arrives to step in and *do*. If the question is put to you in such a moment of opportunity, 'Do you know this rôle?' and you answer, 'No,' then the fault for a lost chance is yours. If you know the part you are ready at five minutes' notice to step out and show of what you are capable. I waited for eight years for just such a chance in New York. Meanwhile I studied constantly on new rôles that I might be prepared against the day in which a chance should, perhaps, come."

MAKING A SINGER

By W. J. BALTZELL

EVERY man feels that he has within him the power to do big things in a big way. Thus thinking he is usually looking for big opportunities which shall lead to big successes. And looking thus he often overlooks the smaller opportunities to do a number of small things, which have a marked bearing upon success.

If some teacher should announce to the public that he has devised a system of exercises, most unusual in character, which will surely make a successful opera or concert singer in one or two years, and he should prove his claim by presenting one successful singer as the product of his system, he would be obliged to double or treble his working hours—and incidentally raise his price—to accommodate even a tenth of those who would want to study with him. The more unusual his demands the greater would be the belief in him. The interested ones would reason that extraordinary methods must surely produce extraordinary results. Such is one of the secrets of the success of charlatanism.

But when a teacher offers no mystic formulæ, demands no eccentric physical contortions, but simply asks pupils to do regularly, systematically, and with concentration, a number of small things, most persons are incredulous as to the results and doubt whether a good singer can be made by a simple clear system. The average person is negligent of the many small details which are necessary to all success. The purpose of this writing is to indicate some fundamental points in the making of a singer, which call for no extraordinary efforts, no unusual physical or mental ability, no marked endowment of temperament, but only a willingness to learn, to be guided by the teacher, and to give steady, concentrated attention to the details of the system of instruction.

In making a singer out of the raw material the teacher faces three problems.

I. He must make the instrument.

II. He must establish in the pupil an adequate technique.

III. He must teach the pupil to apply the technique to artistic ends.

I. Making the Instrument

The teacher and the pupil of singing are at a disadvantage as compared with the pupil who wishes to learn to play the piano, the violin, the 'cello, the harp, or some orchestral instrument. The latter can begin the course of instruction with a good instrument in perfect condition; the only requisite is sufficient money to purchase the instrument. Not so with the pupil of singing. Can one go to a shop, to a physician, to a physical director, and buy or rent a voice? And, in fact, it's rather a good thing that we cannot. The big trade would go to the shops which could furnish voices like Caruso's, Farrar's, Nordica's, Schumann-Heink's, with never enough of a supply to go around. Most of the would-be singers would be obliged to content themselves with small voices and a moderate degree of artistic style, just as they do now.

A word as to the raw material which a pupil offers to the teacher: It consists in the ability to make sounds of varying pitch and power, in more or less rapid succession, to use words to indicate thought in singing as well as in speech, and to express certain emotional qualities. This raw material involves both physical and mental energies, and requires the teacher to give consideration to the pupil's bodily make-up as well as to his mind; and not only to the natural powers but how these may be improved by training; beyond this the teacher must take account of the pupil's ability to acquire and to assimilate instruction; and especially his willingness to be instructed, his educational docility. This latter point is highly important. More than one very promising pupil has failed to fulfil the hopes of his teacher and his friends because he was not really teachable, and was not willing to accept the teacher's dictum absolutely and follow it faithfully. It is a waste of time and money to continue with a teacher to whom one cannot give full confidence and obedience.

Just as the violin maker must have the right kind of tools and materials, and must know how to use these, if he is to turn out a first class instrument, so must the teacher of singing have good material to work with, must know how to use that material, and must have the active and interested coöperation of the pupil, who is the material out of which the instrument of singing is to be made.

II. Gaining a Technique

The process of making the singing instrument goes on simultaneously with the effort of the teacher to provide the pupil with a finished technique. We sum up technique in singing as follows:

1. To sing without effort.
2. To sing accurately.
3. To sing without fatigue for a reasonable length of time.

These three aims should be in the mind of every pupil as something which he must attain and be able to do without close attention, and as a matter of routine.

1. *To Sing without Effort*

There should be no fixing of the muscles of the throat before or during the act of singing. Some teachers make use of the term "relaxation," others of "devitalization" to help pupils to gain a conception of what it means to sing without effort. A better idea, it seems to the present writer, to present to pupils is that of repose, to do nothing, consciously, in the throat while singing, to preserve the same feeling or sensation as that which exists during inspiration or expiration, in which we do not consciously open or close the throat. To relax, in the sense that some pupils understand the word, requires an effort, and is an attempt to make the throat loose and free, and therefore just as distinctly a departure from natural repose on the one side as rigidity is on the other. To sing with a loose throat is a negative and not a positive condition, not the result of an effort to make the throat loose but of doing nothing to cause it to be tight.

It requires experience for a pupil to appreciate differences in the delicacy of the effort used in making various tones. It is because of this lack that half-trained singers are prone to imitate the style, tone, and special effects of popular opera and concert singers, trying to reproduce the tones as he remembers them or hears them in a talking machine record. As a result he attempts to produce, with an imperfectly trained voice, the effects of a finished artist.

Pupils make a mistake in not carrying out this principle of ease in singing to its logical conclusion. They grant, they know, that it is possible to sing easily in producing tones of little or even moderate power in the middle or lower part of the voice. But high or loud tones? These can scarcely be sung without effort in their opinion. Recalling how the high A of Sig. ————, powerful and brilliant in tone, thrills with intensity and appeal, they reason that because this tone *seems* to be made by supreme effort, there must be effort back of it, and therefore it is necessary and right that a pupil use effort in producing high and loud tones. The fallacy of this reasoning is in the assumption on the part of the pupil that he is able to judge just what the artist does.

For the pupil it is a safe and sound principle to sing easily at all times, making no exceptions, without regard to the result so far as tone and power are concerned. There should be no concession on this point. Thus only can a sure technique be developed.

A few other elements enter into this question of singing with real ease: If the throat be tightened the breath cannot act properly; if the breath be not properly controlled the throat will be affected; if the tongue be allowed to stiffen or contract the throat will be affected, or *vice versa*. What is needed is a sort of balance in the action of the various parts through which the necessary repose is maintained, just as the violinist observes a balance between the pressure he exerts upon the stick of the bow and the speed of the movement of the bow across the string, the amount of the tone being determined by a balanced relation between the weight of the bow, the speed with which it is moved, and the pressure from the finger.

2. *To Sing Accurately*

It goes without saying that a singer must be accurate in regard to the pitch of the tones he is to produce and must sing with proper regard to the time values indicated. This demands the ability to read from note just as we read the printed or written word. This ability is not difficult to acquire; children do so in our public schools; yet comparatively easy as it is, many singers never gain a degree of skill and accuracy which one has a right to expect of them. Just why they are willing to continue slipshod guessing is not easy to say. They gain nothing in the end; in reality they lose. Once the singer has learned to sing from note he has it; if he never does so, he must make the special effort for every new piece, learn it more or less by rote, and be more or less uncertain. In the course of a professional career he will probably have taken a thousand times the amount of time and attention which would have given him, at the beginning, the skill to read accurately whatever music may be placed before him.

To sing accurately and with authority implies a high grade of musicianship, and is a necessary part of the equipment of one who aspires to the dignity of an artist's position. And this is true in spite of the fact that some opera singers prominently before the public are said to need persistent coaching to become letter perfect in their rôles. If to learn to sing readily and accurately from the printed score were a matter of extraordinary difficulty I am inclined to believe that a larger number of singers would take up such a course of study. With some persons an article must be high in price to be good; with others the simple and the easy are not worth doing thoroughly.

To sing accurately implies also that the voice will do what the brain orders. The singer must know in advance exactly what he intends to do. The image of each tone in all its elements, pitch, power, color, etc., must be in the mind before the order can be sent to the muscles concerned in production. That this is done subconsciously, in many instances, merely demonstrates that at first it must have been done consciously.

It is a matter of prime necessity that all practice be directed toward perfecting the conception of the singing tone. It is not real training of the voice or building a technique to repeat over and over again various scales, scale figures, *arpeggios*, etc., as we often hear pupils do. The practice must be directed by the mind. The attention must be fixed upon every tone to see that it is properly produced. "Head and voice" is a good motto for pupils in singing. It is the union of

the two elements in good proportion which makes the finished artist.

The power to picture mentally is most important in *coloratura* singing, and in the preliminary work with vocalises. The pupil must be able to think the correct pitch of every tone to be sung, no matter how rapid the succession of tones or how wide a skip in pitch may be introduced. To gain this the pupil should practise slowly, concentrate to fix the mental picture, and gradually increase the tempo as the vocal organs gain in flexibility; thus the power to respond quickly to the thought will be gained.

Building a technique is not only training the vocal organs. It is also training and developing mental capacity until we gain that much-to-be-desired thing, the "singer's brain," a type of mental development much more rare than is commonly acknowledged. The true singers are those who mix voice and brains, and develop a feeling for artistic effects and how to produce them.

3. *Endurance in Singing*

The problem of endurance is by no means a minor one for singers. Yet we must not forget that a good vocal instrument and a good technique generally give endurance to a singer who is in good physical condition. The singer who tires is either not well physically or has not established a sound technique. To know how to use the voice properly is to know how to conserve it. Therefore the young singer should constantly aim to use the voice without making extreme demands upon it, so that if, later, he or she aspires to the dignity of concert or opera singing, there may be the knowledge how to get the greatest results from the least efforts. The concert singer must be able to use his voice for a considerable time without tiring, particularly when giving recitals unassisted; and the opera singer must be able to sing for long periods at nearly the extreme of power. If the technique is adequate, and the physical condition good, the singer can stand the strain of a performance. But if the method is faulty, it will be but a question of time before voice failure is evident.

In connection with this matter of endurance the present writer would criticise the habit of some pupils of persistenely practising the higher tones of the voice. This is wrong, just as it is recognized to be hurtful for a runner frequently to practise his longest distance at racing speed. The muscles of the vocal organs are small and delicate and, although capable of great contraction, cannot stand constant exertion at extreme effort any more than can other muscles. And since practice is to make the throat supple, elastic, and quick to respond, the singer should aim for even greater ease of production in singing high notes so as to avoid risk, only occasionally making a test for the fullest tone and greatest power demanded in public performance.

Another element in technique which is of importance to endurance is routine, by which is meant that automatic activity which forms the basis of a singer's work. Just as the athlete pays close attention to what he calls form, so the singer must depend upon his schooling, which gives him a masterful routine, the very foundational equipment of good vocalism.

III. Applying a Technique

The final step in making a singer is the application of the technique to the singing of songs. The following suggestions are offered:

In his first studies in vocalization the pupil makes use of the different vowel sounds. The second step toward the singing of words is to join consonants and vowels, an initial consonant followed by a vowel or the reverse. A third step would logically be an initial consonant, a vowel, and a final consonant, forming many of our words composed of three letters. One who uses the English language should give the most careful attention to the matter of clear diction, so that he may make every word of his text intelligible at any distance to which his voice carries effectively.

William Shakespeare, the noted teacher of singing, has a definition which is worth hearing. It runs: "Singing is a perfect prolonged talking on a tune often much higher than speaking and with a control of breath not used in speaking." A concert and oratorio singer of national reputation used to say to the present writer, in discussing songs, "I can't use that song because I find it impossible to talk it on the pitch the composer has given to it." A favorite exercise of his was to take a line at a time and try to talk it with entire freedom at various pitches.

The idea just advanced of talking over the text is, so far as the present writer can form an opinion, the best and surest way of learning to sing a song text so as to indicate the thought and give it proper expression. The singer who cannot give an adequate reading of the verses he is to sing can do no more with a song than to sing the air, making the words merely a vehicle to carry the tune; he might almost as well deliver it as a vocalise. The real thought and beauty of a text lies in the relations which the various words sustain to each other, relations which are indicated by emphasis or stress of voice, by grouping words into phrases, by breaks or pauses, and the other devices used by the artistic reader, which the singer may parallel. In addition to studying a text from the viewpoint of diction, then, we may say that the singer must aim to realize its content from the viewpoint of elocution; that is, he must try to deliver the text just as the orator would, at the same time preserving a singing tone. A text worth singing has a message which the singer must pass on to his hearers, that is, he must have the power to deliver the message of truth and beauty which he finds in text and music. Such is the purpose and aim of singing. It is worth one's best study to learn how to sway an audience and to lift them, for the moment, from the commonplace interests of every-day life.

HOW TO SING A SONG

By Madame CLARA BUTT

TO deal, in the shape of an article, with the question of how to sing a song is a very difficult and very intricate matter, which involves touching upon a variety of points that might not at first sight be associated with the subject. Four distinct factors play prominent parts in the singing of any song, however simple. These are the Voice, the Singer, the Master, and the Song.

Of these, of course, the voice is of primary importance; for unless an individual possesses in some degree the gift of song, it is impossible for him or for her to become a singer. In very many cases, needless to say, correct training, by showing how the vocal organs can be used to the best advantage, may achieve some sort of result. But the voice so produced is often of an artificial character, which can never approach the purely "natural" voice.

It is, I believe, held by a great many people that only those can sing who possess a throat and vocal organs suitable for the production of the voice, but my own views on the subject do not coincide with this idea at all. My point of view is that if you are meant to be a singer you will sing. "God sent His singers upon earth," etc.

One often hears of operations upon the throat being performed with the object of improving the voice, but here again I find myself in entire disagreement. I think that if one is born with a deformity of the throat, and has always sung easily with it, any attempt to interfere with, or alter, that deformity may end in destroying the power of song altogether.

When I was at the Royal College of Music I was constantly being urged to have my tonsils cut. For a long time I held out against it, but at last consented. However, while I was actually seated in the operating chair, the doctor asked me to sing the vowel sound "E" on a high note, and remarked upon the way my tonsils contracted while I sang it. All at once I recalled the case of a girl I knew, with a true soprano voice, who had lost the ability to sing in tune after her tonsils had been cut. Might it not be the same in my own case? This decided me in an instant. I refused to let the operation be performed, and from that day to this have never allowed my throat to be interfered with surgically in any way. Yet I have had every sort of throat that a singer would wish to avoid without my voice being affected in the least. I started life, almost, with diphtheria, have suffered from adenoids, and have experienced several attacks of quinsy. Among myself and my three sisters, all of us being singers, my throat is the worst of the lot, and not in the least like a singer's throat. The sister whose voice most nearly resembles mine is the one whose throat is most like mine; and the sister who has a throat and vocal organs which are ideal, from an anatomical point of view, possesses a soprano voice which, though particularly sweet, is not strong.

One thing that I think exercises an enormous amount of influence upon the quality of voice is climate. Review the climatic conditions of the various countries, and you cannot help remarking upon the number of natural voices that are met with in Italy and in Australia, in both of which countries the climate is unusually fine. I believe that the brilliance of the Australian climate must be reckoned with very seriously in accounting for the peculiar brilliance which is a characteristic of Australian singing voices, while that Italy is a country of singers is well known to everybody.

It goes without saying that the voice needs a great deal of training and care if it is to be brought to the best development, and one of the first faults that must be cured is in the taking, and use of, the breath. This must be done in an entirely different way from that usually employed when speaking. It would be impossible for me to deal fully in such an article as this with the question of how to take breath, and as it is one of the first lessons that a singing master should teach, I will confine myself here to saying that the main difference lies in the fact that, when speaking, the breath is usually taken from the chest, but that when singing it must be controlled by the abdominal muscles.

When singing, the muscles of the throat must be relaxed, and not contracted. Self-consciousness often does more to mar a good voice than anything else, since it leads to the contraction of the muscles. Have you never noticed how pleasantly some people sing or hum to themselves when they imagine they are not overheard, compared with the indifferent or even unpleasant manner in which they perform publicly? Here we have a direct example of the result of self-consciousness. Never mind your audience. Allow the song to carry you away, so that you sing easily and naturally.

To acquire perfect control over the throat muscles, so that they may be relaxed at will, is one of the most difficult points in voice training. And one of the most common mistakes made in this respect is in over-practice. The muscles of the throat are among the most delicate of the whole body, and I am convinced

that it is a fatal error to overtax them, especially during the early training of the voice, by too much practice. Personally, my training was very gradual, and the greatest care was taken not to impose too much strain upon my throat at first. I am confident that a number of short practices of ten or fifteen minutes' duration, with intervals of rest between each, are better than a few long periods, since the throat is thus less liable to become tired. Every expert in physical development will tell you that for the proper development of any set of muscles, a gradual exercise that does not involve overexertion is the best, and I would particularly emphasize the importance of this where the throat is concerned.

Another point in connection with the voice, which is too often overlooked, is the question of general health. The vocal organs are capable of the best development only when the body is in perfect condition. It must be the object of all singers, therefore, to take the greatest care of their health.

Overexercise of the body generally should also be avoided, just as much as overexercising the throat. It is easier to sing when the rest of the body has not been overtired. General exercise, though essential to health, can be overdone just as much as vocal exercise. These remarks apply particularly to the student. It is while the voice is being formed, more than after it has been formed, that it is likely to be affected by such considerations as those just mentioned.

The mind plays a prominent part where the voice is concerned. Worry, unhappiness, and mental strain of every description may lower the whole tone of the body, and, by lessening the inclination to sing, make singing more difficult. Unfortunately one cannot take mental worries in small doses, but must put up with them as they come; and I only mention this to impress upon my readers the more forcibly how important the general health of mind and body is where the voice is concerned.

After all, the effect of mental or bodily strain upon the voice depends entirely upon the individual. Personally, whatever may be the state of my mind or my body, I am able to sing in a sort of subconscious state. It would hardly be possible to hit upon a more striking illustration of what can be done when one is in a subconscious condition than what I am about to relate.

At one time and another I have had to have operations performed—for appendicitis, for instance—which have necessitated my being put under ether. On every single occasion I have sung in full voice while under the influence of the anæsthetic! This was most remarkable perhaps on the occasion when I was being operated upon for appendicitis, for then the abdominal muscles, which control one's breathing, must naturally have been interfered with.

My husband will probably always recall another occasion of this kind as one of the most unpleasant experiences he has ever had. He was anxiously awaiting in another room the verdict of the doctor—the operation being a serious one, and my life being actually in danger—and was horrified, at a time when he knew a crisis must have been reached, to hear me suddenly burst out into song—a song he did not know, but all who heard it say it was sacred in character, very melodious, and that I sang in full voice! I can well imagine what a nerve-racking experience this must have been for him in the circumstances.

The fact is, that trouble, worry, or ill-health have no effect upon the voice itself. The voice is always there. It is only the power of using it that may be impaired.

An exceedingly interesting piece of evidence on this point is worth recording. Most of my readers will recall the name of Madame Etelka Gerster. Madame Gerster was one of those great sopranos of whom the world has only known a few. She came before the public about the same time as Madame Patti, and created such a sensation that the then Emperor William commanded her to sing for him—a command which necessitated her making a special journey to Germany.

One night when Madame Gerster was singing as the "star" in opera in New York her vocal chords suddenly became paralyzed. She never sang again in public, yet there is to be found in her case further evidence of the fact that it is not the voice that suffers, but merely the ability to use it.

I used—I am speaking of some considerable time after this event—to stay with Madame Gerster in Italy, and now and then had evidence of the fact that the power of using her voice was temporarily restored to her. I have known her sing for a whole evening. Those were wonderful moments which I shall never forget. It was like listening to some beautiful bird, or rather thousands of birds! So you see her voice was there just the same, and was not itself in the least affected by her having lost the power to use it, a great sorrow coming into her life being the cause of this.

As I have already pointed out, it is in the early stages of vocal training that the effect of ill-health, mental worry, or overwork are most likely to be felt. When the voice has been properly trained, and the vocal organs fully developed, they are less likely to suffer by the rest of the body being out of tune, and it is therefore of particular importance for beginners to bear my remarks in mind.

Here is another point which beginners should take to heart, and follow as far as they are able. Try to avoid overanxiety. Students often make the mistake, through overanxiety, of overworking their voices just before a concert, with the result that they are not at their best when on the platform. It is a good plan to rest both the body and the voice before singing in public.

I should like to emphasize the importance of this very fully. Young singers seem to lose sight, half the time, of the fact that they should be at their very best when on the platform. Personally I always keep,

and have always kept, this clearly before my mind. It is the greatest possible mistake to waste your efforts at the last moment in private. Rest before you sing in public, in order that when you go on to the platform you may give your audience—who, after all, have paid to be entertained—of your best. Remember that while polishing is highly desirable, there is such a thing as overpolishing, and this, instead of improving, only wears out. I am a great believer in the quiet study of a song without the aid of a piano. Not only does this avoid tiring the voice, but it enables the singer to fully grasp all the beauty and the meaning of the words and the music, and so to enter into the spirit of the subject when upon the platform. When on tour I frequently adopt this method of studying. It enables one to be doing something useful when in the train, or elsewhere, when actual practice is undesirable or impracticable.

This resting of the voice before singing in public applies not only to vocal exercises, but to all kinds of overexertion of the throat. Even those who are aware of the danger, and who are careful to refrain from singing practice just before an appearance in public, very frequently forget that speaking may tire the voice every whit as much as singing. It is most important not to do too much talking for some hours before a public appearance is made. In this way the throat will be thoroughly rested.

In singing, as in everything else, experience teaches, better than any amount of instruction, what an individual is capable of, and how the full power and merit of the voice may best be acquired and preserved. When students have "found their feet" sufficiently to understand the best way to manage their voices, they will be able to regulate their practice according to what leads to the best result in each individual case. Some may be best suited by morning practice, others by afternoon practice. Personally, I put in most of my practice between the hours of eleven and one each morning.

The next factor to be considered is the singer. Temperament, individuality, force, dramatic ability, perseverance, industry, keenness, and ambition, all play a part in the making of a successful singer, and in the singing of a song successfully. It is in the earlier stages of the singer's career that some of these qualities are most necessary, for many years of hard and constant study have sometimes to be faced. It is during this time that perseverance, industry, keenness, and ambition, if they are possessed, will help the student on so enormously; indeed, while ambition and keenness will do most perhaps in the early stages, industry and perseverance are required all the time, for it is impossible to reach a stage where there is nothing left to learn.

Singing is but one branch of art, and a singer can learn something from every other branch. From the Actor may be gleaned hints for dramatic effect; from the Painter may be acquired an appreciation of breadth and color; from the Orator may be picked up many useful hints as regards enunciation, modulation, and emphasis; while the Writer may inspire those beautiful thoughts which, taking root in the singer's mind, help toward that mental health which is as important to the perfect voice as physical fitness.

The first thing the possessor of a voice looks out for is naturally some one to train it, and this brings us to the question of the master. It is not my intention to give advice as to the selection of master or masters; indeed, it would be impossible to do so, partly because there are so many masters between whom it would be invidious to make comparisons, and partly because such an article as this is intended more to assist students who are, for many reasons, beyond the reach of the best-known masters, or who are obliged to study locally. In England and in America there are many very good schools and colleges for vocal training, and there are competent teachers, most of them emanating from our great Colleges and Academies, within reach of almost every district. While I do not wish to appear unpatriotic, however, it must frankly be admitted that students must study on the Continent if the best results are to be achieved, since only on the Continent can they study in the "Musical Atmosphere" which is so essential a surrounding for one who essays an artistic career.

And apart from the question of Musical Atmosphere, seeing that a singer is frequently called upon to render songs in French, German, and Italian, it is necessary that those languages should be studied in France, Germany, and Italy, if perfection is to be acquired.

It is a very grave fault of our musical colleges and academies that they employ, as a rule, English teachers to give instruction in foreign languages. If in one's student days one had a good master for these languages—a Frenchman to teach French, a German to teach German, and so on—it would be of the greatest possible assistance, and would save a considerable amount of time and labor, since so much less would have to be unlearned. It is not too much to say, I think, that our musical institutions will never reach the highest point of their utility till they do this.

But before learning to sing in foreign languages at all, it is essential that pupils should learn to sing in their own language. Masters in this country teach their pupils to sing passably in French, Italian, and German, but directly they attempt to sing in English one is horrified to find that their enunciation is so bad that it is impossible to understand the words they sing, and almost out of the question to tell what language they are singing in! Surely it should be the first object of the teacher to instruct his pupils in the singing of their own language.

I verily believe that the reason why our language is looked down upon for singing in is because so many of our native singers do not know how to sing it properly. There are much harder sounds in the German language, for instance. Yet German songs are constantly sung by singers of every nationality. How

often does one hear of English songs being sung in France, Germany, or Italy by French, German, and Italian singers? Even when they give recitals over here their programmes seldom include an English song, and one is even more struck so by many of our own vocalists giving recitals at which often not a single song in English is included!

When English is properly sung, it is as easy to sing in, and as beautiful to listen to, as any other language, and if students were taught how to sing it, its popularity among singers would, I feel convinced, quickly spread.

I remember very well indeed singing on one occasion to Mme. Marchesi in Paris. I boldly chose an English song, and upon coming to the end of it, was much pleased by the tribute Mme. Marchesi paid to our language when she said to me, "English is beautiful when sung like that!"

It should emphatically be the first duty of a master to teach his pupils how to use their native language, and no other should be attempted till they can do this perfectly. The slipshod methods so frequently met with now would then soon disappear, and I am sure it would not be long before other countries began to appreciate the many beauties of the English language for singing in, and we should get more songs written by good composers to some of our beautiful English poetry.

Before I leave this question of the master there is one other point for me to touch upon. Although, when once they have mastered the singing of their own language, pupils should seek the Musical Atmosphere of the Continent, it must be remembered that there is one branch of music which is peculiarly English, and which may accordingly be studied in England—Oratorio. For any singer who looks forward to entering the musical profession, careful study of this branch is absolutely indispensable. Oratorio is very popular in England, and audiences will not for a moment tolerate singers who fail to acquit themselves well when they undertake it; and as most professionals have to do Oratorio work at one time or another, care must be taken that the public are not given renderings which fail through lack of proper study and application.

Oratorio entails much study and research that is unnecessary where other branches of singing are concerned. Not only must the whole work be studied so that the singer may become acquainted with the full attention of the composer, but a special study must be made of the character which the singer is to perform, in order that all the feelings and emotions he or she would have felt in real life may be properly understood before an attempt is made to reproduce them. If the best results are to be achieved, the life, habits, failings, aims, and ambitions of the character to be interpreted must, as far as possible, be carefully studied and thought about, in order that the singer may better appreciate the situations which occur, and know how the character portrayed would have felt and acted in them. The Bible throws considerable light upon the life and character of most of the personages who have a place in Oratorio, and it is therefore useful, when studying some particular work, to examine carefully that portion of the Bible which may throw light upon the subject.

Lastly we come to the song, and this is a question upon which I hold very decided views. The object of singers should be to give the greatest amount of pleasure to their audiences, as well as to use all that is best and highest in their art to inspire good thoughts, and raise the mental standard of their hearers. The larger proportion of every audience can only follow the words of the song in English. They can fully appreciate the beauty of the music, I admit, and for this reason every artist should have some of the most beautiful songs of other countries in his or her repertoire, but it is a lamentable fact that good translations are very rare. I like to choose as many songs as possible in English, so that their meaning and their message can be readily understood and appreciated by my audience.

In conclusion, I cannot insist too strongly upon the necessity for hard work and perseverance for those who are to succeed in the world of music. Too many people imagine that the "gift" is everything. But indeed this is not the case, for though the "gift" is of course indispensable, much application and hard work are necessary before it can be made use of to the best advantage. Given a voice and some dramatic instinct, there still remains careful and laborious training to be gone through, before a singer can know how to sing a song and be able to put that knowledge into practice. *The* great thing is to be sincere, to be individual, and to grasp at the beginning of one's career the impossibility of pleasing everybody, *and the necessity of being true to one's self;* and if others see the truth differently, be deferential, and not servile, to their alien point of view. But faith in ideals is always worth while, no matter who may disagree with them.

THE CULTIVATION OF THE VOICE

By ENRICO CARUSO

IT has often struck me, in a lengthy experience as a singer, that there is one point in particular about the human voice which is far too little appreciated by the rising generation of aspiring vocalists, and that is its wonderful reciprocity. Give it the care and attention it deserves, and it will invariably respond in the most amiable manner possible. But neglect it, treat it as an organ which is best left to look after itself, and the voice will at once retaliate by behaving itself in a manner that cannot be mistaken.

And yet, as an actual fact, but a very small percentage indeed of would-be singers ever really seem to think it worth their while to bear in mind this axiom—for axiom it surely is—that the voice requires proper care and proper exercise to keep it in its best form, just as much as is a certain amount of exercise necessary to the maintenance of good health in every human being.

Unfortunately, however, there would seem to be a prevalent impression among many amateur and not a few professional singers that singing is an art which can be acquired in quite a short time. Thus, is it not curious that while many students of the piano or the violin will willingly devote years of strenuous and conscientious practice to the study of the technique of these instruments, would-be singers frequently seem to expect to learn how to use their voice to the best advantage after a period of vocal practice extending, maybe, over a year or so, but more often over only a few months? This policy, I need scarcely remark, is absolutely ruinous to the future careers of young singers, for no matter how naturally talented any individual vocalist may be, he or she cannot possibly produce the best results as a singer unless the particular organs brought into play in the process of singing have been subjected to a proper and sufficiently long course of training. Since the days of the old Italian masters there can be no shadow of doubt that, musically, we have advanced considerably; but sometimes, when I think of the rather slipshod methods of cultivating the voice advocated by many so-called "professors" to-day, the thought impresses itself on my mind that the detailed principles of the old Italian masters who, above all other considerations, insisted on a long course of voice training as being the only possible means to the attainment of the best art, possessed more to recommend them than do many of the modern "artifices" of voice-cultivation proffered by many teachers of singing to-day.

In a short article it is obviously impossible to go in detail into all the rules which should be observed by singers who are prepared to undertake the task of cultivating their voices on a conscientious and sound basis. At the same time, I hope to be able to give a few suggestive hints which should prove of real value to the aspiring singer.

In the first place, therefore, let me say at once that it is the most fatal of all errors to make too much use of the voice, for the muscles of the larynx are so delicate that they cannot possibly stand the strain of the "learn-to-sing-in-a-hurry" methods of those who hope to attain the highest point of proficiency without devoting sufficient time to that "drudgery" which is absolutely essential to the real and perfect cultivation of the voice.

For this all-important reason I would counsel singers to see to it at all times that in the early days of their training they do not devote too much time to practice. Until they become thoroughly proficient in "managing" the voice—a happy state of affairs which can only be acquired after long practice—they will at first never devote more than fifteen minutes a day—in the early morning is, perhaps, the best time—to practice. This will seem a very short time to enthusiasts who are willing to give up all their spare time to the study of voice cultivation, but it is nevertheless quite long enough, for the slightest strain put upon the voice may retard a singer's progress by months, while, on the other hand, if the singer will only bear in mind that the voice requires the most careful "nursing," and must on no account be strained, he will soon find that, though he may not be aware of any improvement in it, his voice is, nevertheless, slowly but surely improving and gaining in strength through his gradually-growing knowledge of technique.

Another point in the cultivation of the voice which I often think is not sufficiently emphasized to-day is the fact that young singers can improve their methods by studying the methods of other and more experienced singers. In singing, as in the cultivation of the other arts, in time the student will get what he works for; but it is unreasonable for him to expect to sing effectively by his own inspiration. He will be wise, therefore, to seize every opportunity of studying as closely as possible the methods of those who have thoroughly mastered the technique of singing. For true art, of course, there must be more than technique, but I would point out that in singing there is no art without sound methods of execution, which, after all, to all intents and purposes constitute technique.

In the cultivation of expression, technique, and

sympathy in the voice, there is no better teacher than "a visit to the Opera"; but very few indeed would care to go through the years of drudgery as conscientiously as have those who seem to sing so easily, and to combine the art of acting and singing at the same time with equal facility. After all, the highest art lies in the concealment of that art, and I take it that it is because a really proficient opera singer accomplishes his performance with such apparent ease that the difficulties of operatic singing are so little appreciated. I am strongly of the opinion that young singers can learn much from studying the methods of operatic vocalists, that is to say, when they have mastered the rudiments of voice cultivation, dealt with elsewhere in this work. My object is rather to show singers various methods by which they can attain the highest art when they have mastered the elementary rules of singing.

In the cultivation of the voice a certain amount of exercise is essential to good health, as, also, is good health a *sine qua non* to the attainment of the highest art in singing. It may be of service, therefore, if I explain the rules I observe in carrying out the exercises I deem necessary to insure physical fitness.

No matter how busy I am, when I rise in the morning I invariably indulge in a few simple physical exercises with a pair of dumb-bells—not too heavy. Nevertheless, I would point out that, in itself, singing, with its constant deep inhalation, is by no means inconsiderable exercise, though I am well aware that it cannot be so health-giving in its effects as exercise in the open air.

Young singers can learn much about the art of the cultivation of the voice from watching the knowledge of technique of our best operatic artists, and from observing their methods of "managing" the voice. Still, to thoroughly grasp the progress of the opera-singer's art, it will be necessary for students to appreciate the fact that Italian singing has had two important culminating periods, each of which was illustrated by a group of great singers, the first of which was made up of pupils of Bernacchi, Pistocchi, Francesca Cuzzoni, and other contemporary teachers. These great singers brought the art of *bel canto* to as near a state of perfection as has ever been known, but one has to remember the conditions under which they sang.

Thus Victor Maurel writes: "In the days of the schools of the art of *bel canto* the masters did not have to take truth for expression (*l'expression juste*) into account, for the singer was not required to render the sentiments of the dramatis personæ with verisimilitude; all that was demanded of him were harmonious sounds, the *bel canto*." In other words, all that the singer had to do was to sing, for the emotions themselves had not to be portrayed, the psychical character of the dramatis personæ not being taken into account.

In consequence, the perfection of the singer's voice was but slightly interfered with, as, at most, he had little or no acting to do, a conventional oratorical gesture or two being considered quite sufficient for the fashion of the period. And it is scarcely necessary to remark that the great singers of this period were skilful enough musicians to prevent such unimportant gestures, which hardly deserve the dignity of the name of acting, from being an obstacle to the high quality of their singing.

In the second period of Italian singing, however, the period which coincides with the Rossini-Donizetti-Bellini period of opera in its heyday, the conditions, we find, were greatly altered. The music at this time was at once more dramatic and more scenic, and although the singing was still *bel canto*, the opera-singer of the period was called upon not only to sing well, but to sing dramatically, though it must be said that the music itself provided larger scope for the actor's art, in that it gave more favorable opportunity for specializing and differentiating the emotions.

In "The Opera Past and Present" we find the following intensely interesting allusion to these two great culminating periods of Italian singing: "A comparison of these two periods of Italian singing indicates the direction matters have taken with the opera-singer from Handel's time to our own. From then to now he has had to face an ever-increasing accumulation of untoward conditions; his professional work has become more and more complicated. From Rossini's time down to this the purely musical difficulties he has had to face have been constantly on the increase—complexity of musical structure, rhythmic complications, hazardous intonations.

"He has to fight against the more and more brilliant style of instrumentation, often pushed to a point where the greatest stress of vocal effort is required of him to make himself heard above the orchestral din; more and better acting is demanded of him; he finds the vague generalities of histrionism no longer of avail, for these must make way for a highly specialized, real-seeming dramatic impersonation; intellectually and physically his task has been doubled and trebled. Above all, the sheer nervous tension of situations and music has so increased as to make due self-control on his part less easy. He has to face and conquer difficulties such as the great *bel-cantists* of the Handel period never dreamt of."

It has ever been my contention that the conscientious artist should carefully read and re-read the whole libretto, so as to inform himself of the poet's purpose and meaning in the construction and development of the plot, as well as to ever bear in mind his conception of the composer's idea of how the poetry and the various aspects of mind of the characters should be aptly and effectively musicked and interpreted so as to awaken a kindred, or appreciative, feeling in the minds of his hearers.

I hope it will not be thought that I have entered too technically into the requirements demanded from an aspirant to operatic fame to-day. I scarcely think, however, that I can have done so, for I feel sure

every really aspiring vocalist would prefer to know the exact heights to which he must cultivate his voice either on the operatic stage, the concert platform, or for the drawing-room.

In conclusion, in order that the singer's voice may be developed in a satisfactory manner, let me counsel him (or her) never to attempt those selections in public the range of which taxes and strains it to the utmost, for when a singer "exceeds" his proper range, injury to the throat is always liable to follow. Better is it that a song should be transposed to a lower key, if a singer is determined to attempt it, than that the voice should be unduly taxed.

I would like to add, it is my sincere hope that some of the few hints I have here given on the cultivation of the voice may prove of real value to those with sufficient pluck to face the task of studying the art of the cultivation of the voice in a really conscientious manner. Hard work accomplishes wonders where the voice is concerned, and real hard work must be accomplished before lasting success can be attained. Let me, therefore, counsel singers never to despair of attaining a state as near to perfection as possible, for it is those who are most alive to their own imperfections who will assuredly "go farthest" in the singing world.

ON THE TEACHING OF SINGING AND THE SINGER'S ART

By Madame BLANCHE MARCHESI

The Parents

WE may imagine the father and the mother having a talk—one example out of thousands: "I think our daughter is going to have a voice," says the father; "if that is so, I would like her to be a public singer; she might make a great name and earn a fortune, and all our friends would be jealous." "But what are we going to do?" asks the mother. Yes, what?

The girl is, say, fourteen years of age. Her parents are completely ignorant of anything connected with music or art; in fact, music has not hitherto been a subject of discussion between them. They do not go to concerts, have never even heard "The Messiah."

A friend comes to tea in the afternoon; the parents confide to him their plans, and ask his advice. He knows of a piano teacher whose brother gives singing lessons. The real profession of this "teacher" is cabinet-making, but he used to sing in the chorus of an operatic travelling company, where he heard many of the great artists. He had also taken part in some local charity concerts, and, in consequence, is regarded as an authority in musical matters. The daughter of the house should be heard by this eminent expert: *he* will say at once if she has a voice worth cultivating.

Father, mother, daughter, and friend proceed the following day to the local authority aforesaid. The "authority" tries the girl's voice, and declares that *there* is an instrument of rarest quality. The girl, he says, should start having lessons at once. "Is she not perhaps too young?" ventures the mother timidly. "Oh, no!" replies the teacher, anxious to inveigle a victim, "she is just the right age; the muscles are tender, and it is better to impart the right thing on a tender muscle than on a ready-formed one!" The parents have no idea of muscles, tender or otherwise, and are overwhelmed at hearing a scientific explanation of such deep importance; the less they have understood, the more clever they think it!

The daughter starts lessons at once. The teacher suggests that two lessons a day would be of greater value than one, not mentioning the financial benefit to his pocket, which naturally has to be considered first. The parents, willing to do anything to build up a future for their child, give their ready consent. Needless to say, the teacher is completely ignorant. The daily practices, the wrong production of the vocal tone, are followed by a complete breakdown of the girl's voice, after quite a short time. The voice has now become husky and unsteady, and the girl complains of intense pain after the lessons. The family are alarmed; they consult a specialist, who finds the throat in a very bad condition. He suggests an absolute rest. The parents are much distressed, but the idea that their child is to become a singer has firmly fixed itself in their minds and nothing will uproot it.

After the rest prescribed by the doctor, they bring their daughter back to the same teacher, and repeat to him the doctor's diagnosis. The teacher defends himself as best he can. "The girl has a delicate throat," he says; or "This is often the case at the beginning"; or "The child must have overworked at home; pupils are so easily tired"; or, "The winter has been especially damp and cold." If the teacher has a conscience, he may suggest that the girl should wait for some time before continuing her lessons; but as the pupil is usually nothing more to the teacher than the means by which he earns his living, he will advise the resumption of the lessons.

The lessons are therefore resumed. After a few weeks the girl has lost even her speaking voice! The teacher, becoming slightly alarmed, says it would be best to wait a year or two until she grows older. Then he proceeds to "explain," with more or less success, why the girl *has* lost her voice. Even now the parents do not believe that he is responsible for any of the harm done.

They decide that, while the girl is waiting, she shall be very well educated, to enable her to meet, later on, the demands of a great career; so they send her to a very superior boarding-school. At this school there are sight-reading and chorus-singing classes. The girl joins them, like every one else. These classes are held without regard to the age, capacity, or health of the girls. Notes are put before them, and they have to be sung, no matter whether they are too high or too low for the individual voices. In the case of this girl whose life we are now picturing, there very soon follows an acute attack of laryngitis; and coming home from school at the end of the term, she has to give up all hopes of ever being able to do anything with her voice—at least for the present. However, several years of complete rest bring back a few notes of her voice; new hopes are formed, and the parents send their daughter to a large town. There she tries every available teacher, until nodules are formed on her vocal chords. A great authority in the medical world, to whom she is then taken, declares that she will never again as long as she lives be able to *speak* in a clear voice. So this story comes to an end. It is not the story of a girl who had to earn her own living.

What, however, about those who have nobody in this world to give them anything, and to whom their voices mean their only fortune? The loss of that voice means the destruction of every hope of becoming famous or wealthy. Parents, if they have a gifted child, ought never to ask advice except from the highest authority in the profession chosen by or for that child. The old idea that "any one will do" for a beginner is a completely ignorant one. Parents think they can engage a great master later on, when the pupil is more advanced; but when they bring their child to the real teacher, he discovers such destruction, or such deeply rooted faults, that he has either to work long years to repair the evil done, or to declare that such reparation is impossible. The great poet Heine says somewhere, about something else:

"It is a sad old story,
But ever will be new;
The man to whom it happened
It broke his heart in two."

The Teacher

To teach singing is more serious than to teach any other thing in this world. The singing teacher can often give a voice, but he can more often take it away and break it forever. Therefore, to teach singing aright is an infinitely important matter. The singing teacher has a mission, as noble a mission as that of the man who seeks to save souls; *he* also can save and lose souls. Whatever work you take up alone can only hurt yourself, not your neighbor. In teaching singing, you may not only rob but kill your neighbor. There are, indeed, many people who have committed suicide after having lost their voice. Nay, girls have become actually wicked, after having fought through years of toil and anguish, to suddenly realize the great deception which had been played upon them. It turns their hearts to evil. This also is suicide! When you teach a musical instrument you can also impart the wrong thing; but in that case the pupil can re-start on a new line, and learn the right thing. With singing it is different. Either the voice has been spoilt and it will take years and years of tears and pain to regain the lost treasure by the aid of the greatest expert in teaching, or it will be gone forever!

The voice that is brought to the teacher is the joy, often the only hope for bread, of a whole family. What a task! what a great thing accomplished if the voice is well brought out! But what a crime if it is ruined! The singing teacher not only has to "place" the voice, but to cultivate it with love and patience; he has to observe the general health of his pupil; he must direct her steps, teach her to clothe and to protect herself against fatigue and cold; and all the while he must also train her soul. How can the pupil, later on, stand in front of thousands if she does not know how to behave, and how to make her appearance pleasant and interesting? Even if the arrangement of her hair is in bad taste, it must be corrected. Often a small trifle overlooked in the appearance of an artist has ruined her career. A lady singer who stands on a platform bent forward and never lifting her eyes, or one opening a mouth like a cavern, is impossible, whatever voice she may possess. And what about disagreeable or bored looks? Even "stage fright," that terrible malady of nervousness known to all who have to appear before the public—even that must not be too noticeable. The public does not want a frightened artist; the public wants to enjoy itself; and a nervous artist makes the listeners nervous. A little nervousness at the beginning of a career is naturally allowed for, but it must not dominate the whole performance; if it does, it will spoil the whole effect, artistic and otherwise. The soul of the pupil must be open to poetry, to love of beings and things; the thought must be wide-awake, else how can the singer understand the poem and the story which underlies every song or air? The horizon of her views must be widened.

I was profoundly astonished when I went to England to find that the girl who follows the ordinary school course without specializing in anything is the least educated of all the daughters of the great nations. The English girl is not taught enough; she knows a very little of some things, and nothing of many things. I always question my pupils about their studies; and my experience is that they have never learned the things which they should have learned. For example, they do not learn universal history, natural history, science, or mythology. How can they get on without a knowledge of mythology? How can they understand paintings, sculptures, even literature? They do not learn the story of art, nor the literature of all the countries. I know that the Bible and Shakespeare are great teachers, and that a vast deal can be learnt from both, but to have read them is not enough.

The consequence of this limited education is that the fields of girls' imaginations have not been enlarged. Their moral eyesight is dim and limited; their conversation touches only a few subjects, and in life only a few things interest them. Also they very rarely read serious literature. The most stupid love-stories, with an *olla podrida* of railway "literature," are the only things they are familiar with. Once a year, perhaps, they open a newspaper, and then only look up the corner where their favorite sports are reported. This is more important than it appears to be at first sight, for a girl who is not trained to appreciate serious and instructive literature will always lack depth and thoroughness. It is inevitable that this should be reflected in her art, if she chooses one, or if it chooses her. Why not put flowers in your garden? Does it not make it much more attractive?

A very difficult task for the teacher, after having "placed" a voice, is to discover the particular path which the pupil ought to follow. The discrimination of gifts is the outcome of great knowledge and experience. To make a girl sing oratorio when she is fitted for opera; to try to make a serious ballad-singer out of one whose forte is light opera, are fatal mistakes

on the part of a teacher. *Knowledge* and *inspiration* form the base of the art of teaching, and it is most necessary to understand the pupil's capacity. The teacher who is impatient is *not* a teacher. We are all human beings; every one of us has moments of fatigue; but the teacher who, instead of giving the necessary explanation, becomes annoyed when a pupil asks an important question, is either ignorant or quite unfit to be a teacher. The teacher is there to impart, the pupil to take in; and if the pupil has difficulties in learning, it is the task of the teacher to overcome them. His bounden duty is to impregnate the spirit of the pupil with the truth of what he teaches—things which she must learn. In a case where the teacher recognizes the utter impossibility of imparting his art to a pupil, because of the latter's want of the essential qualifications for an artist, he must have the courage to state the fact. No consideration whatever should deter the teacher from telling the truth. After all, honesty always goes farthest! One is born a dramatist, a painter, and so on; one also must be born a *teacher*. The greatest of all gifts necessary to a singing master is that of being able to *see with his ear*.

The Student

You wish to sing? Why? Because you are longing to become celebrated, or because you love money? Or do you really love art itself? Some people come to me, candidly confessing that they want to sing in order to make a little money to be able to pay the rent of their house. Others avow frankly that they want to sing because they have to earn their own living, and they prefer singing to doing anything else, as it is learnt "so quickly, and brings in so much more money at the end." One thing is certain: whatever you undertake without love—I mean love in the best sense of the word, not love of worldly matters—cannot be accomplished. It was love—love for God, for nature and art—which made the ancient painters and sculptors so great; and it is the lack of this love which makes our modern artists so hopelessly small. The old idea is replaced by the desire of making money to procure luxury. One must live, of course, and if an artist makes money by his art, well and good: it is perfectly legitimate. But to regard art solely from the point of being able to make money out of it is absolutely to be condemned. Art is serious; the pupil who wants to play with it should give it up; it is a grave matter to become a singer.

You must first of all form your character; without that you can gain nothing, least of all a career. You must be able to dominate your passions and desires; because, if you wish to sing, you will have to give up every kind of sport and amusement, everything that tires or injures the body or hurts the voice. All physical effort, any moral or physical strain, reflects back upon the voice, for the voice is produced by a group of muscles which form a part of the body. Everything, therefore, which is done to that body affects the vocal organ. The first condition toward becoming a singer is to have general good health. Only moderate walking exercise should be taken; a little swimming, riding, or cycling will not hurt the voice, but I say a *little*. Colds are naturally to be avoided; hence to clothe carefully is an important matter. In general, the clothing of girls should be seen to. Very many girls always want to appear slim (this is a fixed idea of theirs); therefore, they dress as lightly as possible. Hating warm wraps, they try to hide under very smart dresses thick flannels, which prevent a free circulation, and which they cannot take away upon entering a hot room. In this way, of course, chills are easily caught after leaving the room.

The skin must be kept quite free, or bad circulation is the result; but to keep up a good circulation massage and exercise are the two best things that one can recommend. As regards food, we have to fight against very bad nursery habits and lack of understanding on the part of mothers. Young people are not fed enough in this country; they usually take about three times a day what they call "tea"; they have only one good meal. At the schools the complaint is the same. Here the food is more often than not quite unfit both as to quality and quantity. I know of many cases in which the health of children has been utterly destroyed at school. English girls are so used to having small meals that they call a sandwich a luncheon; and when they are invited to real solid meals they merely play with their knife and fork. Later on, when vanity comes into the girl's life, the idea of getting fat makes her eat even less than before, if that *could* be possible! This idea of keeping a slim figure is especially dangerous in the present connection: the starvation system is naturally quite impossible for a singer, for whom good meals and proper clothing are absolutely necessary. Exciting drinks have to be avoided; wines are not only ruinous for the body, but they produce gout and rheumatism; alcohol in every form weakens the muscles. It has destroyed more singers' voices than the public is aware of. A singer's heart must not be weak or overexcited; the heart being the most necessary factor of the body, its condition has the greatest influence on the voice.

All violent exercise is to be avoided. I have met many girls who have had to give up singing because their hearts have been strained by violent games. Many parents do not, as a rule, consider the physical capacities of their children. Even too much walking may strain the heart; how much more dangerous, then, is tennis, hockey, and climbing? As girls in their most delicate age of development are often physically overworked, and at the same time underfed, the result is that they start life with a weakness which can never be overcome. The number of delicate girls in England is really alarming. The fault lies in the education of their mothers, who do not know how to explain to their children the way in which to live, to feed, to clothe, and to protect themselves.

The greatest sacrifice, and perhaps the hardest, to

a singing student is that she may only work her voice a little. Singing is the only musical art which is completely executed by a part of the body; there is a human instrument to be considered, and *that* will not stand overpractice. A girl should never begin singing before the age of sixteen; indeed, many girls are too young to start even at seventeen and eighteen. All depends upon the general development. The practices have to be timed, and they may only be increased by minutes. It is the teacher's duty to regulate this important feature in the studies of his pupil. The work that the pupil is anxious to get through may be learned by *thinking about it;* she can study it for hours with her brain, and she will find that this will advance her considerably in her progress. The real practices with the vocal instrument itself should not last for more than *minutes* to begin with; and only much later on can they be stretched out to half-hours. I must add that forcing the voice by shouting is very dangerous.

One thing that has always struck me as incomprehensible, is the patience exercised by the average singing pupil with the "teacher" who has either imparted nothing to her, or has ruined her voice forever. In ordinary life I generally find people revengeful, easily upset, having no memory for past benefits, but a splendid one for ill-treatment or unkindness. The singing student is different. She certainly forgets the good things received (there are a few exceptions), but she as certainly forgets the bad things, too. I have never known a girl who came to me for advice about her broken or lost voice say an unkind word against her former teacher; nor have I ever seen a lawsuit about a lost voice. It is true that the result of such a case would be very doubtful, as there would be no judge who could really look into the matter and decide it satisfactorily. What mystifies me, however, is that a pupil, after a few lessons, should not be able to *judge her teacher.* Girls have told me of pain and agony after having sung, of constant hoarseness followed by complete loss of voice, of a daily diminishing of the vocal compass, of breaks between the registers, of cracking of notes, and so forth. Pupils patiently stand all this and continue with the same teacher. It is only when the danger becomes more serious that they realize they have been victims. Certainly a pupil must have faith in the teacher to be able to learn anything; but if this teacher imparts things which the pupil immediately feels to be damaging to the vocal instrument, if the teacher brings about no real discernible progress, then the pupil ought to understand that he has fallen into the wrong hands. A proof of the right method is that from the day the lessons begin (in a more or less rapid way, according to the special or general condition of the pupil's voice), the progress must be constant and never decreasing. One of the greatest drawbacks in the education of many singing pupils is that they do not give the necessary time to their chosen art. Many want to sing songs after a few lessons; and very few will understand that, even if the right method is being imparted, everything cannot come at once. It takes time, and time will always accomplish things with a physical instrument. Even the cleverest teacher, with the best will in the world, cannot obtain what he wants in some days or weeks, or even months.

Another very tiresome drawback for a student is the persistency of the student's friends. I know of nothing more dangerous than these so-called friends. They simply persecute a singing student, making her sing for their own pleasure, either before or after dinner, whether she has the permission of the teacher or not. They do not pay the girl anything for the pleasure given; and, notwithstanding that her education is not finished, they will make very disagreeable remarks behind her back about this or that in her execution. So on one side these "friends" induce the pupil to disobey the teacher, while on the other side, they sharply criticise what never should have been laid before them!

To educate singers in a country where there are not many permanent opera-houses is a sorrowful business. First of all, there is no tradition in the country about great operatic style; there is little knowledge of the innumerable works of art which have been produced in the operatic world; there is almost no field for the native composer born with a gift for operatic work, or for the girl or the singer born with a special operatic talent. How, therefore, can they "come out" and make a living by their art? Talents born for the opera are forced into other directions, involving a loss on both sides—to the public and to the artist.

The Public

How shall I describe this oracle? It creates kings in art, and destroys them later with the same smile. It makes those who have reached the highest realms of fame sink into the dark night of oblivion; while, on the other hand, it elevates creatures of obscure birth to the rank of heroes. Nevertheless, in spite of everything, artists crave for it, work for it, and suffer for it. They offer this Moloch their heart's blood, they tremble before it, and adore it. Why? Because the public is to the singer what the light is to the painter. Without eyes to see and sun to shine, where and what would the painter be? Without ears to hear, what would music be? The one cannot exist without the other. I will say more: a considerable part of the artist's talents depends upon her hearers. You may be the greatest living artist, but if you stand before an uneducated, indifferent or ironical public, you will be unable to impart or develop your art. You will lose your talent instantaneously if you begin to feel that cold waves of indifference are flying toward you across the space. On the other hand, you will be inspired and double your talent if you have sympathy, love, enthusiasm, and praise from your audience. What we should do to win the applause of this great Hydra, *nobody can say.* One artist will charm

the public because he has the lowest voice; another, because he has the highest; and again another, because he looks pale and unhappy. Some have had great success through having worn a forgotten lock on the forehead, and a large black tie round a scraggy neck. Another one will make a "hit," because at the moment of his appearance some old favorite has perhaps retired, and the craving for a new one is being felt; thus a fresh-comer turning up at that time will most probably have the crown and sceptre passed over to him. If the art of that person is not real, the "boom" will only last for a short time, certainly. Sometimes things take another turn. A very great artist with quite superior gifts will make his way very slowly, have to go through great difficulties, and will only reach the "top" after much time and patience have been spent.

The public can unfortunately direct an artist's taste, force him to perform what it likes best, what seems a pleasure to it, because pleasure is the principal benefit it wishes to derive from art. The public wants to be pleased, to amuse itself; if it must work or struggle to understand what is offered to it, the singing will no longer be a pleasure. Therefore the public likes things known to it, as in listening to them it enjoys itself. The serious artist who wishes to educate the public remains very poor indeed, and advances very slowly. I only speak of the singer, as she stands in front of the public in an especially difficult position, which is unknown to instrumentalists. The classics of music for the violin and pianoforte are known by every concert-goer all over the world; the pieces that can be executed are limited in number, and the artists play them over and over again, until the public is thoroughly familiar with them. The singer's repertoire is, so to say, unexploited as yet. The singer, wishing always to please instantaneously, and especially having to consider that she *must* please so as to be able to earn her own living, has to give up searching for unknown or forgotten novelties; she gives the public what it knows and therefore does not add to its education.

When some artists venture to give unknown works, they can only count on the appreciation of a circle, a very small circle, of people, and not on the general public. This circle is formed of highly cultivated persons, who look out for intellectual feast, and are happy to stroll with the artist through unknown fields. Therefore, it is the public who could, *if* it would, educate the artist, because it is the public which pays. So, naturally, the artist who has to make her own living cannot afford to teach the public, as she is the one who receives.

If I might speak to the public as if it were a person, I would ask the average one to show more discrimination. The one thing that so much hurts my feelings and those of all serious artists, is that they never *hiss* artists who are unfit and tear your ears by singing false; that they equally bestow their applause on artists of mediocre quality as well as those of high merits. It is no compliment to be asked for an encore when the person who appears after you, and often is quite unworthy of standing at your side, is asked to do the same thing. But, after all, why should I complain? Such indulgence is only an excess of kindness and courtesy, and artists ought to be grateful for it; for, although it may be indiscriminating, it is at least a token of good will.

THE ART OF SINGING

By ARTHUR ELSON

IT is only the most gifted of mortals who can sing naturally. A Patti could go on the concert stage while still a child, and a Melba could indulge in trills and runs while at the work of her girlhood; but the average mortal, like the Vox Humana stop of most organs, is very likely to begin by emitting sounds that remind one of a goat in distress. "Practice makes perfect," however, and the most unpromising voices have at times been schooled and trained to win great artistic successes.

There was a time when printed methods of singing were held of little value. Cirillo, in a published "Lecture" on singing, mentions an early opinion that "The crowd of methods . . . would be for the art of singing so many tongues, so many dialects, which would cause in a short time another Tower of Babel, a chaos of ideas, of principles, of rules, of hobbies." Cirillo himself learned by imitation, which, with oral direction, was the old method of teaching. He studied with a pupil of Crescentini, the latter being famous as the teacher of the great Lablache.

We have now, however, emerged from the period of confusion that came with the earlier printed methods, and have arrived at a time when there are a number of excellent books on singing. These books agree on most of the important points, and whenever they differ from one another they usually give reasons; so that singing may now be understood, at least, from the printed page. A teacher is still necessary, as only the most gifted of students can judge the results of his own practice and the accuracy of his methods. But the directions given by the best books on singing are of the utmost value; and a condensed account of them, as given here, should prove useful to many.

There are three distinct parts of the human anatomy which are used in the production of tone. First there are the lungs, which supply breath by the aid of the diaphragm and the rib-muscles. Then there is the larynx, at the head of the wind-pipe, the larynx being that part of the throat which contains the vocal cords and their supporting cartilages. Then there are the mouth and nose, which govern the quality of the tone.

Breathing

The lungs consist of soft and spongy masses of tissue, which allow air to flow into them when they are distended. This distention may be brought about in several ways—by the diaphragm, the intercostal (rib) muscles, and to some extent by the collar-bone and shoulder-blades.

The diaphragm is a large muscle extending across the base of the lungs, in the form of an arch. When the muscle is contracted, this rather flat arch is pulled down and brought nearer to a straight line. The elastic lung-tissues are extended downward by this means, and air rushes into them to fill the enlarged cavities. When the diaphragm is relaxed, it extends upward into its more arched position. This allows the lung tissues to contract to their normal size, and expel the air that was taken in when they were stretched. The lungs, however, are never completely empty of air. The diaphragm can also push upward.

The rib-muscles come into play when the breathing is done by throwing out the front part of the chest. This motion of the breast-bone carries the ribs up with it, producing an effect somewhat like a sidewise expansion of a barrel with oblique hoops. The air then rushes in to fill the extra lung-space. The muscles are then relaxed, and the rib-muscles, which were distended in the process, pull the ribs more together and obliquely downward, causing the air to be expelled.

The lungs may also be partly inflated by the upward movement of the collar-bone. They may also be inflated by a distention of the back muscles below the shoulder-blades.

The lungs are thus like two halves of an oval barrel, which may be enlarged from below, above, in front, or behind, or even in different ways at the same time. When the lungs contract to their normal, or deflated, state, they expel the air through many small tubes that unite into larger and larger tubes, until finally two large "bronchial tubes," one from each lung, unite to form the trachea, or wind-pipe. The latter is an elastic affair consisting of nearly complete rings of cartilage united by other tissue. This gives free play to the larynx, which is at the top of the trachea.

Which is the best way to breathe? This important question has been answered in different ways. Some adhere to the idea that the diaphragm must do all the work, while others say that the back muscles should be wholly or largely responsible for the inspiration, or taking in of breath. A discussion of these two methods will be in order.

The diaphragm, from its size and position, is of paramount importance to the human frame. It not only governs the lungs, but also regulates the motion of the abdomen and the important organs situated below it. A well-developed diaphragm, therefore, is

necessary for the sake of good health as well as good singing. If one will lie flat on his back and breathe slowly, he will at once notice that the diaphragm governs the internal motions of practically the entire torso. He will also perceive that breathing from the diaphragm is natural and effective, and fills the lungs with much more air than is obtained by upper rib or collar-bone breathing.

Deep breathing, therefore, is to be cultivated most persistently, as an aid to health. It is also an aid to vocal strength, for the expulsion of air from the lungs in singing is always caused by the push of the diaphragm. No matter if the air is taken into the lungs by other methods, the burden of expelling it in singing is shifted to the "midriff," as the diaphragm is popularly called. It follows, then, that exercises tending to strengthen the diaphragm are always beneficial for the singer.

The heroic sopranos and burly tenors of dramatic opera usually have the power that comes with a fully developed physique. Their diaphragms have been so strengthened by the necessity of moving large weights in breathing that these singers are easily able to show vocal power, if nothing else. One would not always recommend the late, but frequent, suppers by which some artists increase their weight; but it is true, nevertheless, that a certain amount of weight gives increased power. The present writer remembers an illustration of this in the case of Mary Garden. When the famous manager Hammerstein brought her to Boston in 1909, she charmed by effective and intelligent acting, as well as by her creation of new rôles; but her voice was not especially strong, and was somewhat colorless. She was then rather thin. Later on, when she returned to Boston to sing in the local opera company, her size had increased noticeably; and her voice had changed in consequence, having become full, rich and sympathetic, and wholly different from the unconvincing affair of two years before. Sometimes overuse or old age injures a voice at the time when a singer's figure develops; yet all other things being equal, increasing weight gives increasing power, up to a certain point, because of the enforced development of the diaphragm.

But one does not need to grow fat in order to strengthen the diaphragm. Exercise will help the cause in a much safer way than late revels or nocturnal pilgrimages to the shrine of Lucullus. Much has been written about the hygienic precautions that singers must observe in the way of diet and other matters; but comparatively little has been set down about the value of athletic exercise. The pianist must keep his fingers whole, and therefore may not cultivate the acquaintance of the festive and popular baseball. The violinist needs to keep his left hand in the most perfect and supple condition, so that even the pursuit of the elusive golf-ball might be fraught with danger for him. But the singer does not need to hesitate or fear any injury from exercise. What he wants is a strong diaphragm and well-developed chest-muscles; and he may go after them in almost any way that he pleases. It is not possible, or even advisable, for every conservatory to have a ball-field and a golf-links attached to it; but a tennis court is a more convenient affair. The beneficial effect of tennis in developing the chest and diaphragm is worth investigating. At present most books do not suggest anything of a more strenuous nature than walks in the open air.

For the development and control of the diaphragm, and incidentally the other chest muscles, actual breathing exercises are decidedly necessary. These may be practised several times a day, for a few minutes each time.

The first of these consists in drawing a full breath, which brings into the lungs many times the amount of air that is used in an ordinary breath. Draw down the diaphragm gradually, but fully, and supplement this by raising the chest to take in still further air after the base of the lungs is completely expanded. Hold the lungs full for about half a second, and then exhale the air naturally. Repeat this several times at intervals, taking a number of ordinary breaths between each full one so as not to tire the muscles.

Another breathing exercise consists in taking a full breath and holding it from five to ten seconds; resting between repetitions, and exhaling always before the holding of the breath becomes a severe strain. Still another exercise consists of exhaling naturally and holding the lungs in an exhaled state for some seconds before drawing another breath. With these goes the practice of a sudden and rapid inhalation, such as would be used between notes in actual singing. The latter may be practised with the diaphragm, but should also be done with the back muscles, as described below. Breathing from the diaphragm should be made into a habit, which will continue through both waking and sleeping hours. As much fresh air as possible is advisable, not only for general health, but for the good result that such health will have on the tone-producing apparatus.

In practising the quick inhaling that goes with singing, it will be seen that the use of the diaphragm alone will bring about a conscious effort, and a general movement of the body. In singing, however, it is desirable to be able to inhale with as little effort as possible, but with great speed. For this the back muscles should be brought into play. As the lungs are narrow in proportion to their height, it will be seen that an extension backward will cause a greater increase of space than a downward extension of the same length. Strength of the diaphragm is needed for power and control in expelling the air while singing; but for drawing a quick breath with a minimum of effort, the back breathing will be found most effective, the lower ribs expanding as the back draws away from them. We do not use these muscles ordinarily, but it will be found that they can be easily called into employment. After the breath is taken, the burden of pressure is shifted to the diaphragm; but it will be found that such a shift from the back

is much easier than the shift needed in chest or collar-bone breathing. The diaphragm is not to be prevented from moving, but it may be contracted gradually during and just after the inhalation. The best singers show little bodily motion during breathing; it is said of Farinelli that no one in his audiences could tell when he breathed. This ease is attained through the use of the back muscles, in partial combination with the diaphragm. There is no raising of the neck, as in frontal breathing, but a spreading of the shoulder-blades and a slight straightening of the hollow in the back. One should feel as if he were filling the lungs first of all at the back, from the lower end of the shoulder-blades downward; and as soon as this is accomplished, the diaphragm will begin to contract at the back, and complete its work with much less violence than if it were employed alone. The shoulder-blades are not lifted, but may swing backward and upward a little as if pivoted on their upper ends. This gives an easy method of quick inhalation, and avoids the needless contortions that sometimes amuse an audience.

Do not forget, however, to stand straight. One should not be so erect as to "fall over backward," but the breath cannot be very fully drawn from a stooping posture. In opera, where the action sometimes necessitates an awkward position, the singer may feel at liberty to vary the directions to suit his case, and draw his breath by whatever method seems best at the time. But the ease of deep back-breathing may be seen if one will inhale while sitting down and leaning far forward.

Breathing through the nose is another habit that should be cultivated permanently. As the nasal cavities cause the air to circulate in such a way that it is freed and filtered from dust, this habit is demanded by ordinary hygiene. But it is true also that the nose plays an important part in giving resonance to a singer's tones; so it should be kept in good working order for this reason also. The mouth should be used only in singing, speaking, or breathing exercises, nasal breathing being especially in order during the process of eating.

The question of proper breathing has caused much difference of opinion. Dr. Fillebrown ("Resonance in Singing and Speaking") shows by the example of sleeping infants that a union of some abdominal descent with an expansion of the lower ribs is the normal way of breathing. In singing, a pure abdominal style of breathing was recommended for many years. From 1855 on many teachers adopted it. But Lamperti and others refused to follow this idea implicitly, and held that below the belt the abdominal wall should not be pushed forward in the act of taking breath. Some hold that in drawing breath properly for singing the abdominal wall should actually be pulled in; but it is best not to make this a conscious effort. Jean de Reszke stated that the abdominal wall should be retracted in its lower part only, the stomach following the lateral expansion of the lower ribs.

The inferior costal (lower rib) breathing explained by Dr. Curtis ("Voice Building and Tone Placing") uses the principle of rotating these ribs from the back, so that they enlarge the lower part of the lungs by moving from an inclined to a horizontal position. This is practically what happens when we distend the back from the shoulder-blades downward. With the upper part of the chest held in a fixed high position, the lower part may be made to swell forward, whether it is or is not accompanied by a downward motion of the diaphragm. If, instead of allowing this motion, the small of the back be moved slightly backward, the change of position in front is reduced to a minimum. As already stated, it will be found that this distention of the back will fill the lower part of the lungs, which is desirable in bringing the inhaled air where the diaphragm can act upon it quickly. While the back is being used in inhaling, however, the diaphragm need not be moved by any conscious effort.

The Larynx

At the top of the wind-pipe is the larynx, or voice-box, in which the tone is formed from the air-current that the lungs supply through the wind-pipe. The larynx consists of a number of cartilages, joined by muscles, the whole being covered by membrane and suspended from the hyoid (tongue) bone. In the larynx are the vocal cords, or bands, which regulate the pitch of the singer's tone.

The lowest portion of the larynx is the cricoid (signet-ring) cartilage. This is connected directly to the top of the wind-pipe by a circular ligament. The cricoid cartilage is shaped like a signet-ring, the back part being wider than the front, and connected to the other cartilages by several muscles. It is connected with the thyroid cartilage by a membrane.

The thyroid cartilage, the largest in the larynx, does not form a complete ring, but is supplemented at the back by the thyro-hyoid membrane. The thyroid cartilage is shaped like two nearly square shields which are joined into one in front and face diagonally forward and outward. At each back end (i.e., on each side of the throat) this cartilage is prolonged upward in a rod-like shape, and these two rods carry the upper part of the membrane and are attached to the tongue-bone. At the upper front part of the cartilage is the epiglottis, a flexible affair that bends back during the act of swallowing and forces the food to slide over it into the gullet, or æsophagus, the tube back of the wind-pipe that leads to the stomach.

On the back of the cricoid cartilage, which projects upward between the wind-pipe and the æsophagus, is a slight hillock consisting of the two arytenoid cartilages, triangular in shape, and on top of these are the two very small Santorini cartilages. On each side of the arytenoid cartilages are the two small Wrisberg cartilages, but these do not seem of especial importance in tone-production.

The vocal cords, one on each side, are attached in

front to the thyroid cartilage, near its base, and the back to the lower part of the arytenoid cartilages. The various muscles connecting the cartilages can move them so as to tighten or loosen the vocal cords at will, although the only conscious action in producing this effect is the singer's decision to strike a certain pitch. The narrow slit between the vocal cords is called the glottis, or sometimes the "chink of the glottis." The vocal cords do not actually give the vibrations, like the string of a violin, but by rapidly opening and closing the glottis they regulate the tiny puffs that make the air-column in the throat vibrate. As sound travels at the rate of about 1,100 feet a second, it follows that the swing of one air-particle toward the next extends through a continuous line of particles at this rate, in much the same way that a billiard shot would be transmitted through a closely spaced line of billiard balls, travelling along the line as far as its force will carry, but not moving the single particles or balls out of line. Where the violin string has to set a sound-box in motion to start the air, the vocal cords simply regulate the air-puffs by their rapid opening and closing, giving as many pushes, or vibrations, per second, as are needed for the desired pitch.

Above the vocal cords is a pair of "false vocal cords," and between these two pairs are recesses, one on each side, called the Morgagni (or laryngeal) pockets. The use of these pockets and "false vocal cords" (pocket ligaments) is not clearly understood. Some have held that they are needed to check the lateral vibrations of the air, and condense the vibrating column directly upward. Others believe that they affect the quality of a tone, rendering it soft and rich. In support of the latter idea is the fact that the "false vocal cords" may be moved by muscles, altering the shape of the pockets. Still others believe that the "false vocal cords" actually help in tone-production; and they give color to their opinion by citing cases of certain diseases in which the "false vocal cords" entirely replaced the real ones below them, when the latter were out of commission. One undoubted fact about the "false vocal cords" is their secretion of the mucous moisture that is needed to keep the true vocal cords "well oiled" and in good working order. The throat may be examined in action by means of the laryngoscope; but these pockets are too well hidden to be discovered by any practical arrangement of the little mirrors used. The "false cords" are merely folds of the mucous membrane, and appear red. The true vocal cords have only a thin covering of this membrane, and are grayish in color, turning red only when unduly inflamed.

The Mouth and Nose

The quality of a tone is determined by the number and intensity of the overtones, or harmonics, that sound with it. If these overtones were absent, then every tone would sound alike, whether given by voice or by instruments. These overtones, as explained in the article on "Acoustics for Musicians" in this volume, are fractional vibrations. While the main, or fundamental, tone creates a series of pushes in the air at certain intervals apart, there are also series of lesser pushes that coincide with the main series, but also occur in the halves, thirds, quarters, etc., of the main series. These faint high tones that blend with the chief tone may be brought to our notice in many ways. Scraps of paper may be placed on the strings of a piano. If the student will then raise the dampers by pedal and play a fairly low note with some power, he will see that the strings of certain higher notes are set in vibration and throw off the papers. The notes that vibrate will be those corresponding to the series of overtones. Helmholtz devised a way of reinforcing single overtones, by the use of hollow receptacles called resonators. If the resonator corresponds in pitch to an overtone of any note, it will sound the overtone when the note is given.

Helmholtz made use of these resonators to determine the pitch of overtones that corresponded to different positions of the mouth. These pitches do not show in speaking or singing, as the tone is formed in the throat, and the mouth can merely reinforce certain of the overtones. But in whispering, as in whistling, the tone is formed in the mouth itself. When the different vowels are whispered, they will be seen to have very definite pitches of their own, with large intervals between them. The lowest is "oo" (as in "too"), and the highest the long "ee" of "meet." The pitches range from the F below middle C to the D over three octaves above it. So many other factors enter into tone-production that it is not advisable for song composers to write the vowels on some note related to the whispered pitch. But the service of the mouth as a resonator will be readily perceived. It reinforces certain overtones in the singer's tone, and he places it in such a position that it will strengthen the right ones to produce the vowel that he is singing. All pronunciation of vowels, then, is a reinforcing of certain overtones by the mouth. As the mouth is under full muscular control, it will be found that the same vowel may be produced by several different mouth-positions; and the singer must use the one that gives the best tone.

The nose, unlike the mouth, may not be freely moved, and the nasal cavities are practically unchanged in shape during singing. They should be kept open, however, for they add resonance to the faint high overtones without which a tone is comparatively dull. It is a fact that a tone quality which seems a little too nasal to the singer himself will appear perfectly normal and duly brilliant when it reaches the ears of the audience. This is because the nasal resonance, being nearest to the ear and reaching it directly through the Eustachian tube, sounds louder to the singer than it really is, in comparison with the other elements of the tone.

Tone-Production

We are now able to follow the physical career of a tone from beginning to end, with some degree of understanding.

First of all, the singer starts to take breath. He may do this by the front part of the diaphragm, perhaps; but if he is already singing he will find it easier to distend the back from the shoulder-blades down, spread the lower ribs, and contract the diaphragm at the back rather than in front. Air then rushes in to fill the expanded lung-cavities.

The diaphragm then relaxes, as if the air were to be exhaled. But meanwhile the crico-thyroid and crico-arytenoid muscles have been drawing the thyroid and arytenoid cartilages apart, stretching the vocal cords until they come together and practically close the glottis. The breath now cannot escape except slowly; so the diaphragm, instead of merely relaxing upward into its arched form, begins to push its way upward, and exert a pressure on the air in the lungs.

The vocal cords then swing sidewise, opening and nearly closing the chink of the glottis in rapid alternation—over 250 openings a second for middle C. Each opening causes a slight augmentation in the puff of air-particles, the augmented puffs being transmitted at the rate of about 1,100 feet per second. With the vibration rate of middle C, it will be seen that the impulse from each opening has travelled out of the mouth and about four feet into the surrounding air before the next impulse comes from the vocal cords. In passing through the mouth and nose, these puffs have been so influenced that certain of the smaller puffs, into which the larger ones subdivide, are reinforced in power, and a certain vowel of one special tone-color is sounded.

To stop the tone, the glottis may be held closed, as if preparing for another tone in a series of detached notes; or it may be widely opened by the entire release of tension on the muscles in the larynx, in which case the singing will stop, the diaphragm cease its upward pressure, and ordinary breathing ensue. It is also possible to have the glottis open and the larynx relaxed between tones, in which case the diaphragm exerts itself to hold the lungs still and prevent their contraction. In fact, the diaphragm may relax a little in its upward push between tones, even if the glottis is kept closed to imprison the breath, resuming its push for the next tone. This is a very complicated description for such a simple action as the production of a tone. But the ease and simplicity of the action is what renders the human race able to indulge in speech and song. The breath is forced out by a *relaxing* of the diaphragm, and only a slight added push is needed to aid the involuntary contracting of the lungs in producing a tone. If the diaphragm and lungs worked "the other way round," and the expulsion of air were not aided by the contraction and the muscular relaxation, speaking and singing would demand great effort, and mankind would probably use only the few cries of animals, if not remaining as silent as the proverbial oyster. The flexibility of the mouth and cheeks, so noticeable in the human race, enables it to vary its sounds, too, in a way that animals cannot hope to approach. The present writer once heard a famous "talking dog," and found the animal able to startle audiences by the clearness with which it could pronounce certain words; but the eight or ten words used always contained the vowel sound "oo," as in the Russian word "rouble." The dog's consonants were limited, too. He could manage R very well, also B, K, M, and some other letters after a fashion; but even in his limited range he could not show the clearness that human beings can give to their consonants.

Registers

The term register in music is often used to denote a part of the compass of a voice or instrument, as "upper register," "lower register," and so on. But in vocal work it is used in a more important way to designate the two kinds of tones that may be formed most naturally in the throat. These are called the chest and the head register. They are also called, more simply, chest tones and head tones. Some object to the last adjective, and prefer to speak of falsetto tones; but the term "head tones" is now usual, and is convenient enough for use, even if all tones are really formed in the throat.

Dr. H. H. Curtis (in "Voice Building and Tone Placing") gives an account of the number of registers formerly used by various teachers. As with the breathing directions, it is apparent that each teacher could adopt the system that pleased him best. Garcia divided the voice into three main registers, the chest, falsetto, and head. All three were present in both men and women, the latter having a greater range of head tones. Garcia divided the chest and head registers still further into upper and lower sections. Other teachers either used different names for the same divisions, or adopted other divisions entirely, so that confusion existed for many years. It is only fair to Garcia, however, to state that he was the best teacher of his day, and to add that he wisely refrained from troubling the pupil with technical terms and lectures on the anatomy of the throat. To-day the good teacher will do the same, telling and showing the pupil at first how he should sing. The knowledge of the larynx and the mechanism of the vocal cords is not to be despised; but it should not be made into a fetish. Too many mediocre teachers talk learnedly of the crico-thyroid and crico-arytenoid muscles in order to impress a pupil, when they would do better by correcting the student's faults in simple terms, not forgetting to give him full praise for his good points. A remark here and there during the lessons will bring gradual enlightenment about the tonal mechanism. If it has been outlined in these pages, that is merely because the written word is for reference, while the student's chief efforts will be centred on practice.

There is a great difference in the action of the larynx for head or chest tones. The latter are the normal deep tones with which we speak, or the loud ones that we use in shouting. If one starts a scale in the chest tones, and continues it upward as far as possible, he will notice a gradually increasing strain in his throat. If he will put his hand against the thyroid cartilage, just below the Adam's apple, he will find that there is a physical rise of part of the larynx as the pitch rises. By means of the laryngoscope, it has been found that in chest tones the vocal cords vibrate at full length, and for higher pitch (which is merely increased vibration-rate) a greater tension is necessary. The rising motion noticed in the front of the larynx is what causes this increased tension; and this motion is also responsible for the tiring of unskilled or badly trained singers. Yet there are many who have won success by the chest register alone, in spite of the fact that its use implies a maximum of effort. Dr. Curtis, quoting Sir Morell Mackenzie, the eminent English laryngologist, states that the latter found sopranos depending largely on chest tones, even in such famous cases as Nilsson and Albani, while contraltos use the head register almost wholly for their high notes. Tenors used head tones much more than baritones or bassos, which is natural enough, as the head tones are most prominent in the highest part of a singer's voice. But Mackenzie wrote this in 1888, and it is pretty sure that by now a far larger proportion of singers make use of the valuable head tones.

In the head tones, according to many assertions, only the edges of the vocal cords vibrate. But investigation shows this idea unfounded. Oertel, of Munich, used an instrument called the stroboscope to view the motions of the vocal cords. The stroboscope is simply a revolving disc, with holes in it through which the observer may watch a vibrating body. In violin music, for instance, the string vibrates too quickly for the eye to follow it unaided. Now, if the rotating disk is used, and timed so that a fresh opening passes the eye after one or more complete vibrations, the string will be seen through each hole in the same position, *i.e.*, just starting a vibration. Now, if the disk is slowed down very slightly, each hole will show the string a trifle farther advanced in its vibration-period than when seen through the preceding hole. Thus the string will seem to vibrate with extreme slowness, each hole in the disk allowing it to be seen in a more and more advanced position. Oertel used the stroboscope in connection with the mirrors of the laryngoscope, which show the throat in action; and he was thus able to follow in utmost detail the motion of the vocal cords during singing. These cords are not entirely like free strings, but are attached to membranes on their outer edges, the inner edges forming the opening of the glottis. Oertel found that in head tones the vocal cords did not vibrate from end to end, but seemed to divide into segments. But the whole cords were vibrating in these sections, and not merely the free edges. Instead of vibrating like strings extending from the front to the back of the larynx, they vibrated more like flat bars extending out from the sides of the throat and free in the middle.

The singer does not go through any complicated mental process to influence his vocal cords. They act automatically in response to certain muscular motions, so slight that the only conscious action of the singer is to give a tone of the required pitch. This is as it should be, and tone production should be kept as natural and as little self-conscious as possible. But the student must learn at once how to make head tones. The best way is to begin by humming through the nose, on a rather high note. There must be no muscular effort whatever, and the entire throat is to be kept relaxed. While humming, open the mouth gradually, and it will be seen that the tone retains its soft, mellow quality. This shows that the mellowness is obtained in the throat, and is not due wholly to the nose. The ease of this method of tone production is very striking, and will be noticed at once. The student will see also that this method does not need any violent effort to raise the pitch, such as was found necessary in the chest tones. If the head tone does not come easily at first, when the mouth is opened, it is merely because the student has acquired the habit of exerting his throat muscles too much in speaking or singing. The present writer was told by his teacher (Clarence B. Shirley, of the New England Conservatory) that such involuntary tendency to undesired muscular effort could be counteracted by holding the lips firm. If the motor nerves are so officious that they insist on stimulating some muscle, whether we wish them to or not, the holding of the mouth in a firm position will distract their attention from the throat muscles, and allow the latter to remain relaxed.

Having found out how much easier head tones are than chest tones, at least in the matter of muscular effort demanded, the student must learn to blend the two registers. The old idea seemed to insist on the fact that the lower tones must be pure chest tones, and the upper ones pure head quality. That, however, would be an undesirable result in some ways, although not an impossible one. At present the student is taught that every note he sings should be made of head and chest quality blended together in different proportions, the chest quality predominating in the lower notes, and the head quality in the higher ones. This is a most excellent object for the student to attain. After he has become master of his voice, and is able to vary the proportions of head and chest quality in tones of the same pitch, he may then sing as he pleases, using pure chest tones as much as he wishes. It is probable that absolutely pure head tones are not found within the ordinary compass of the voice, as the bar-like vibrations of the vocal cords may cause some amount of lengthwise vibration at the same time. When we bring the head tones down to a low pitch, we can see that the chest quality appears with some prominence, even though we may be singing wholly by the head-tone method. This by-product of chest

quality added to head tones grows less as the pitch grows higher, but it is present to a noticeable extent in all but the highest tones. The actual falsetto notes, or thin piping tones entirely above the ordinary compass of the voice, have no chest quality in their make-up.

The chief two benefits that result from the acquisition of the head register are ease in singing and flexibility of voice. The former point is admitted at once by all who were trained in the old method of struggling for high notes in the chest register. When they changed to the use of the head register, as very many did, they found they could do easily an amount of work that would have been impossible with their former method. It is also true that the proper use and blending of the head register with the chest tones will enable many singers to extend their compass noticeably upward.

In the matter of flexibility, the operatic stage offers many instances of the value of head tones. Lablache, greatest of bassos, had a most powerful voice, but he could also make it most delicate. So heavy in person that he would break through the floor of any ordinary cab (he had to have a special one of his own), he could sing with a most bird-like softness and ease whenever he wished. Once, after a soprano had been rehearsing a florid Italian aria, Lablache imitated her in his lower compass, following every trill and run and embellishment with the most perfect accuracy. A more recent example of the flexible style due to the use of some head quality in bass tones is found in Pol Plançon, of Metropolitan Opera fame.

Attack

By attack is meant the starting of a tone. A clean-cut attack is necessary in good singing, and this point will be mentioned again in the treatment of vocalizes, or exercises in singing. Here, however, the dangers of incorrect use of attack will be described.

The French teachers for a long time employed the term *coup de glotte,* or "stroke of the glottis," as a synonym for attack, although in some cases the words had other meanings. This stroke of the glottis occurs as a sort of explosion that starts a tone. It allows the tone to begin with a sudden emphatic outburst of sound; but its continued use is decidedly bad for the vocal cords.

There need really be no shock, or blow, or stroke, when a tone is begun. To hold the glottis closed, keeping the breath in by this means until it bursts forth with increased pressure and separates the vocal cords from a strained position before starting them in vibration, means that too much work is placed on these cords, and that they will soon be worn out. Dr. Wesley Mills calls the *coup de glotte* the "synonym of nearly all that is bad in voice-production."

There is another method of attack and tone-production that errs in the reverse direction. If the vocal cords are brought too much in contact for the *coup de glotte,* they are also in some cases kept too far apart. When we breathe without uttering speech or song, they rest some distance apart, and allow the free passage of the breath. But it is possible to give tones that are "breathy," and let too much air escape from the lungs. All stages are found here, from the sigh that is nearly all breath to the tone which allows only a slight amount of air to escape needlessly.

Dr. Curtis describes the troubles resulting from both systems of singing. In the first the vocal cords are apt to swell toward each other, partially closing the glottis; or actual nodules (bunches) form on the cords. In the case of too breathy tones, the cords grow apart from each other, leaving a curved opening through which too much air will always escape. Normally the vocal cords should have their inner edges parallel, and never absolutely close, but govern the tone by approaching and receding from each other during vibration.

Dr. Curtis also gives an amusing instance of the curing of two students by adoption of the opposite error. One pupil, worn out by the explosive "French attack" of that time, was sent to a teacher who inculcated too breathy tones; while a pupil of the latter, troubled by the mistake of excessive breathing, was sent to the teacher who made too much use of the *coup de glotte.* In a short time each student was cured, and ready to heap abuse on his former teacher. But of course if each had kept up the new error indefinitely, it would have caused trouble in the end, while it was beneficial at first in neutralizing the former mistake.

Naturalness and ease are always good guides, especially in avoiding the too explosive style. In that, however, the error may be readily corrected by beginning each note with a slight aspiration, as if the letter H were to be prefixed to each phrase after drawing in the breath. The H is to be made very short, and imperceptible to the hearers. This method of procedure will give the student a clean and easy attack, especially for head tones. The "stroke of the glottis" will be wholly avoided, and if the student's tones are too breathy, he will find that effort will gradually enable him to hold back the extra breath and use only what is needed for the tone. The breath should be controlled from the diaphragm. In avoiding the *coup de glotte,* the student will find that he can make his preliminary H shorter and shorter, until he has learned to keep the glottis open without any aspirating, and start the breath from the diaphragm instead of beginning by opening a closed larynx. When students begin to practice singing, their vocal cords are generally normal; and if they will make it a point to avoid the explosive style from the start, and at the same time to see that their tones are kept full with as little breath as possible, they will progress properly, and gain a clean-cut attack.

For proper attack, the so-called high-chest breathing is usually advised. The actual breathing is done in the lower part of the lungs, as is proper; but the chest is kept stationary in a fairly high position from the first. This will keep the lungs in a somewhat tense

condition, so that comparatively little effort is needed to inflate them; and it will also keep the larynx constantly ready for the attack. If the upper part of the chest is to be swayed about indiscriminately, a special effort will be found necessary after each breath to bring the larynx into proper position. The use of a fixed high-chest position does away with the need for this effort.

Absolute rest will cure almost any inflammation of the vocal cords; but change of exercise will often produce the same result in a shorter time. Head tones are recommended for this purpose. Dr. Curtis enumerates the usual maxims first. Sing with least possible effort, and relaxed throat and face muscles. Use as little breath as needed, and do not put any strain on the vocal cords. Resonate the tone fully in the mouth and nose. Keep in a healthy condition, so that the tissues and membranes used in singing will reflect the general health. Another point, which applies always, is the fact that the tongue should be kept low, especially at the back, and the soft palate relaxed. The cavity at the top of the throat, called the pharynx, is usually in a relaxed state, but sometimes the soft palate is too likely to grow rigid. This must be avoided by conscious care, as much as possible, and the act of swallowing a few times will help to prevent the undesirable stiffness. The tongue, of course, is often compelled to move upward for purposes of pronunciation, but it can be kept down in practice.

The method given for obtaining head tones is fully detailed. The pupil singer must first hum through the nose, preceding the tone by a slight puff of air. He must then think of pronouncing the word "maw," concentrating his attention on the lips. He may then open his mouth and pronounce the word, holding the note in this way for a time, and then closing the mouth to continue in a hum as at first. When this can be done evenly, the singer may proceed to treat whole phrases in the same way. This method must have worked wonders in the days when the fatiguing chest register was in common use; but even now, in a time when the use of head tones is more widely understood, it will be found valuable.

One term that is often used by singing teachers is the focus of a tone. This term is rather overused. The actual vibrating impulses given to the air-current come from the vocal cords, and from them alone. The most that can be done after the tone comes from the larynx is to reinforce it by the resonators. With the soft palate properly relaxed, the mouth is the only place where much motion is possible. By holding the lips firm and properly opened (the teeth apart about the width of two large fingers) the tone will be made to sound clearly, and will seem to be sounding at the lips. In reality it is formed in the glottis, but it appears to be focussed at the point by which it is best resonated. The use of the word focus often gives the pupil mistaken ideas, as if the tone were a definite section of air that could be pushed around at will. A tone cannot be focussed at any point unless some other part is brought into such a shape that the vibrations seem to be felt at the point desired. Sometimes, too, the pupil is required to do imaginary focussing. In the case of head tones, some teachers make the student start by trying to focus the tone at a point halfway between the tops of the ears. It is much better to let the pupil give a clear humming tone, and tell him afterward that this sort of tone, which he is to adopt as the head register, resonates naturally in the back of the nose, in part at least. He will not then imagine that he is singing with his cerebellum instead of his glottis. Brains are certainly useful to the singer, but they have not yet replaced the vocal cords in tone-production.

Practice

We will suppose that by now the pupil is ready to begin the practice of singing. He may, in a fit of enthusiasm, have read all about the larynx, and be on familiar terms with the crico-thyroid muscles and Morgagni pockets. This, however, is not at all necessary, and if it makes him self-conscious in singing, it is distinctly bad. But on points of method he should be sure to start right, and create good habits. If he has a teacher who understands the work properly, all that he needs to do is to follow directions faithfully, in the certainty that if any unconscious faults arise, the teacher will correct them at the next lesson. If, however, some one wants to learn a little by himself, and is unable to reach or afford a good teacher, then he will have to practise alone as best he can. The young teacher, too, is sometimes located rather "far from the madding crowd," and is perhaps unable to continue advanced work and self-development, or to hear the great singers who visit large cities on meteoric farewell tours. For such a teacher, books on singing are now of great value, as he has the technical knowledge needed to understand and apply their principles. With the beginner, however, the case is different. In the first place, the books still differ in method. But even if he is able to choose the best of these, and follow clearly the principles explained, he may still fall into faults of exaggeration or the reverse if he tries to "go it alone." One cannot learn to sing well from books alone, though something may be done if great artists may be seen and heard as models, in concert or opera. Unless one has the brightness and judgment of a genius, as well as the patience, one will find that teachers are necessary. But where so much has been written, no excuse is needed for one more article; and a general scheme of practice will be given here. If it proves of use to some budding genius, or even to the pupil who is taking regular lessons, no apology will be needed for its presentation.

Before starting an outline of suitable exercises, a few general directions about practice will be in order. When Melba was asked how many hours a day a pupil should practise, she replied, "not hours for a beginner, but minutes." Actual practice, for even the greatest singers, should never exceed one hour. The

long periods of piano and violin study have no counterpart in the singer's career, for too much practice will cause fatigue and actual injury. From forty minutes to an hour is ample for the daily work, and this must be divided into four periods of from ten to fifteen minutes each. The voice develops slowly and gradually, and cannot be forced.

Breathing exercises may be taken three or four times a day, but not at or near the time when the singing practice is taken.

Keep the nose and mouth well open, and the lips firm.

Do not sing just before or just after eating—say within half an hour before eating or one to two hours after a hearty meal.

Adopt a fixed high-chest position as much as possible.

Sing vocalises, or exercises on a pure vowel sound, for two-thirds or three-fourths of the practice time, as they are the gymnastics that will give the voice its ultimate strength. Songs may be practised for the rest of the time while studying. Of course, when a singer's voice has been fully developed, he may have to spend much of his time learning concert selections or operatic rôles, but the beginner should stick closely to the exercises.

Memorize the exercises and songs used in practice, so that the fullest attention can be given to the process of singing.

Do not strain the voice on high or low tones, but let the compass extend itself gradually. This it will do, especially after the head register is properly managed. As the exercises are often repeated on successively higher or lower pitches, they must not be carried so high or so low that it will require noticeable effort to sing them. Faithful practice, however, will soon enable the pupil to do with ease many things that are impossible at first, and he will find that his compass will extend itself gradually by quite noticeable intervals.

Do not strain the voice by making the practice too loud. This is especially important, as loud practice will soon fatigue the voice, while practice in the fairly soft *mezzo voce* style, with the use of no more breath than is needed, will develop power and reserve force without tiring the larynx.

Practise the exercises on several of the pure vowel sounds, especially A, as in "father;" E, as in "meet;" O, without the final suggestion of "oo" that it receives in the word "open," and OO as in "mood." Be sure to avoid making them either explosive or breathy.

Give the vowels a fair amount of nasal quality, as that rounds out the tone and sounds less prominent to the audience than to the singer. Jean de Reszke said to Dr. Curtis that he had come more and more to the idea that singing was a question of the nose entirely. This is partly because the much-needed head quality is best obtained with the nasal cavities kept open and used sufficiently.

Albert B. Bach, in his book on "Musical Education and Vocal Culture," quotes the time schedule of the old Bernacchi school for singers, at Bologna. In the morning, the program included scales for 5 minutes pause for 15; scales again for 10 minutes, pause for 15; solfeggios 15 minutes, pause 15; solfeggios again 30 minutes, and a walk in the open air. At least two hours after midday dinner the work began again: scales 10 minutes, pause 10; solfeggios 10 minutes, pause 10; solfeggios again 10 minutes, pause 10; then solfeggios 30 minutes, followed by another walk in the open air. The amount of practice was thus more than is recommended at present, but the students at the school did no other work, and in old times the exercises were in a comparatively small compass, which did not tire the voice much.

About overexertion of the voice, Bach says in the same work, "When sound is to be produced for too long a period, the mucous membranes of the larynx and the pharynx become congested with blood; the natural secretions cease; dryness, thirst, an unhealthy sense of burning, and great irritation are produced, succeeded by thorough fatigue; the voice loses its pure tone and becomes feeble; the muscles of the chest suffer pain at each inhalation." Of course such noticeable results usually appear after a severe strain, but there is also great danger of their gradual approach if the voice is at all overused in its daily work. Therefore the student must understand fully that while extra time means extra progress in such studies as French or German, added work in singing is likely to cause a distinct set-back and injury to the voice.

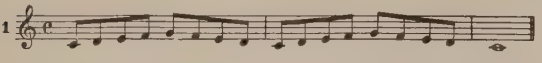
Vocal Exercises

When Rossini was asked what the chief requisite of the singer should be, he answered simply, "Voice." But Rossini, although he married the soprano Isabella Colbran, was not a singing teacher, and was preëminently a lazy man. Sir Charles Santley, the great English baritone, gave a much more valuable answer when he suggested "Patience." The capacity for taking pains that Carlyle calls genius is of prime importance to the singer, who must be well provided with patience to go through the long preliminary period of faithful work on monotonous exercises. If poets are born, and not made, the reverse is true of singers. Some fortunate vocal artists are endowed by nature with a voice of bird-like purity; but even these lucky individuals must travel with the rest along the straight and narrow path of tedious practice. Dramatic action, too, is not a gift, but must be thoroughly studied with competent teachers before the singer can delight the thousands who patronize the opera-houses of our great cities.

Santley advises the pupil to begin by the production of a single full tone, and then proceed by adding a second. But while a pure and good tone is a great desideratum, many beginners cannot attain it at once, and must build toward it gradually. The following simple five-note exercise, repeated on successively

higher semitones, and on descending semitones after a comfortable height is reached, should form the beginner's initiation to the vocal art.

1

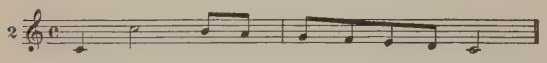


This, it will be seen, is not at all involved; but it is decidedly useful, and should form the basis of several months of practice. More melodic exercises, and even songs, will gradually be included in the work, but out of an hour's daily practice, this exercise will take most of the time at first, and should receive some attention, even after many months of work.

Care must be taken to get the head quality right at the start. The notes may be hummed through the nose at first, preceded by the slight puff or aspiration to avoid explosive attacks. The throat muscles must be entirely relaxed, as only under that condition will the vocal cords give the desired result. The notes may then be tried with the mouth open, and the lips firmly held in position. If the soft fulness of the head tone does not come at once, keep trying until the mouth may be opened and closed without altering the quality of the tone or its method of production. Sing the syllables "la" or "ma" as an aid to starting the head tone. The A, in passing, will sound best when it is not a pure "Ah," but has some of the nasal quality of "Awe" added to it. Learn, as soon as possible, to start the head quality with open mouth, doing away with the subterfuge of coaxing a head tone by starting a hum through the nose. Gradually the head notes may be started as "Ha" instead of "La" or "Ma," and finally as a pure "Ah" without any stroke of the glottis. The vowel sound "Awe" may be used with the others in practice, even though the "Ah" receives some of its nasal quality.

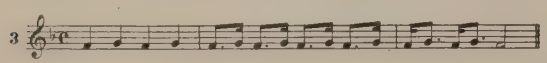
Go through the exercises on "Ah" at first, and after a week or so begin to use the other vowels, "Awe," "O," "OO," and "E."

The following exercise combines the so-called octave attack with the descending scale, the latter enabling the student to continue the head quality downward from the high notes, in which it is most easily obtained.

2

From its greater compass, this exercise cannot be transposed as many times as the preceding, but it may be repeated frequently.

Some teachers advise a two-note exercise with varied rhythm, for the sake of flexibility; so the following is included here.

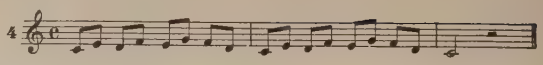
3



Intervals should be introduced gradually, very soon after the start.

In thirds:

4



In fourths:

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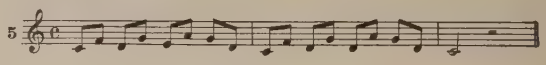
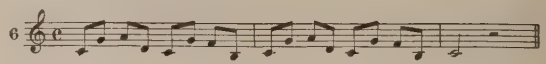
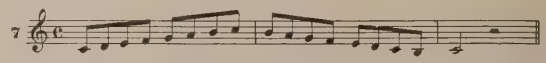

In fifths:

6



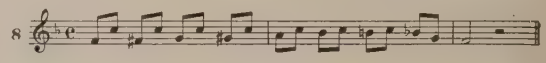
The ascending scale may now be linked to the descending scale.

7



Chromatic intervals are to be practised, as follows:

8



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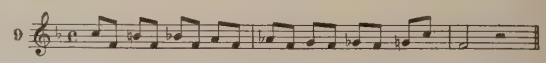
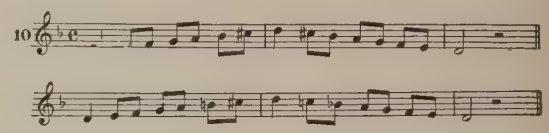


The harmonic and melodic minor scales should be included:

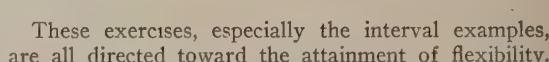
10



These exercises, especially the interval examples, are all directed toward the attainment of flexibility. For this purpose various sets of vocalizes have been written by famous teachers, which are more melodious in style than a simple exercise. Marzo, Concone, Panofka, Bonaldi, Vaccai, Nava, and Marchesi have written the best vocalises.

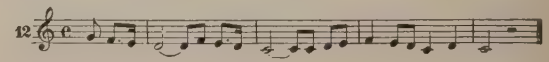
Sustained high notes must be practised.

11

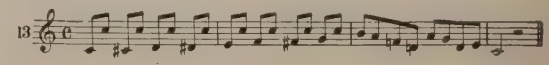


In No. 2, the holding of the high note after the octave attack has something of this character.

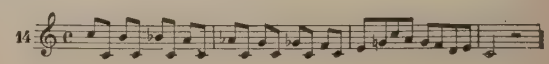
It is usually important to practise on the low notes also.

12

Exercises including many skips are necessary for the attainment of correct pitch. The two following extend to the octave.

13



14



Arpeggios are useful in extending the compass of the voice, as it is much easier to take a high note passingly than to sustain it.

Every long vocalise, as well as every song, is an exercise in breathing at the proper places. The points where breath is to be taken should be marked on each vocalise and song that is to be practised, even if these points are made apparent by pauses, ends of lines, or other suggestive details. The phrasing and slurring of the voice part will help as a guide. If no slurs are present, and no rests to be found near a point where breath is needed, make it a policy to breathe in the unaccented part of a measure when possible; or just before any strongly accented note; or at the start of an ascending figure; or when breath will be needed for some sustained high note. In the latter case it is often advisable to take breath a note or two before the high note, so that the latter may be approached gradually, with the larynx already in action.

Portamento

The singer's *portamento* differs wholly from that of the pianist, and is more in keeping with the actual meaning of the word. The term signifies "carrying," and the singer carries his voice over from one note to the next. It is possible to make this change slowly, and let the voice run through the intermediate pitches just as a violin string does when the player slides his finger along it while moving the bow. This slow change is not a *portamento,* but a *glissando,* or slide. In the true *portamento,* no intermediate pitch should be apparent, but the change from one note to the next should be rapid. The chief point of the *portamento,* however, lies in the fact that the first note is carried over into the second, a trifle *before* it is time for the latter to begin. This can be practised on a single vowel, when it becomes merely an alteration of time. But if each note has a syllable (as should be the case in practice) the second syllable is pronounced in its correct time, even though the second note is anticipated during the last part of the first syllable. In ordinary *legato* work there is sometimes a very slight diminution of breath between notes. This must not occur in *portamento,* and the *timbre* (*i.e.,* quality of tone) should be kept unaltered. The change is caused entirely by the larynx, and it is not difficult to make the new pitch come on the vowel of the first syllable.

The old Italian schools claimed that without *portamento* there was no real singing, but merely a set of detached notes. Adelina Patti, one of the most gifted singers the world has ever seen, made frequent use of the *portamento,* in a most expressive and sympathetic fashion. It adds much to the effect of vocal music when properly employed, being well suited to express emotion and passion. But it should not be exaggerated or overused, or it will lose effect. A vocal sigh or sob, such as the *portamento* may become, can be made strongly dramatic; but audiences would not tolerate a singer who devoted himself or herself to unrelieved vocal lamentation.

Albert B. Bach ("Musical Education and Vocal Culture") gives the following exercise for the acquisition of *portamento.* The singer must start on a low note, swell it with a *crescendo,* and then, without a jerk, and without touching any definite intermediate note, rise to the octave and start it softly in another *crescendo.* For this exercise the breath must be used very carefully. The exercise is to be repeated through the entire compass of the voice, as smoothly as possible. It will be found that in this exercise the voice will travel up over the octave interval in a rapid and natural fashion. The *portamento* with two syllables on two notes will also prove valuable for practice.

Expression

A sympathetic quality of tone is greatly to be desired, along with the vocal flexibility that comes from practice. This is in large part a gift of nature, but by proper care in tone-production the singer may always bring out the best that exists in his own particular voice.

An expressive style, however, is entirely a matter for the singer to develop in his work. Here, at least, he is master of his fate, and the ultimate result rests with him. For expression and style, indeed, it is not absolutely necessary to possess a voice, as the mere remnants will serve. While the young student is busy developing his vocal organ, the older artist finds that approaching age is gradually robbing him of the full, rich tones of maturity. So the artist is compelled to fall back upon method and expression and dramatic power, until he may even become a Ludwig Wüllner, and charm the civilized nations with intensity of style while advertising himself as "the singer without a voice."

The factors that enter into expression are merely the little technical attainments of one's study days. Force plays its part in skilful variations of power; contrast of *staccato* and *legato* enter in; and the singer's ability to give embellishments adds much to his style, though this ability wanes with the waning years.

A *legato* style is a *sine qua non* for the singer. *Staccato* is comparatively easy to obtain, but in the smooth flow of the *legato* any faults in singing will stand out clearly for the critic to pounce upon. In the *legato* each note must be fully sustained until the next note is to be started; and the latter must then be commenced at once, and continued in the same way. The voice does not cease between the two notes, and there is little or no diminution of breath, but the muscular change needed in the throat takes place so rapidly that the change in pitch seems instantaneous, and all suggestion of *glissando* is avoided.

The *legato* style may be cultivated from the very

first, in exercises and vocalizes. Smoothness and evenness of tone should be sought for from the beginning. It is possible, in *legato,* to introduce much variety by accents. But there should never be any pause between tones, even for the slightest fraction of time. The semi-detached style of the piano is not much used in singing, where the slur with the dots under it (pianist's *portamento*) would be shown by short rests after each note in the melody.

Detached notes may be sung with the head quality duly blended into the tone. But for an actual quick *staccato,* of almost explosive character, the chest tone will be found much more convenient. In voices that use the head quality (that is, nearly every voice except a few sopranos and basses) this is one of the few cases where it is advisable to use a pure chest tone. For a loud *staccato,* it is even permissible to give a suggestion of the *coup de glotte,* though this should not be carried to a point where it will tire the voice.

Variation in power constitutes one of the most used means of expression. In singing, as in piano, it is unusual to find a long phrase that is to be taken at the same force throughout. There are little swells and subsidences, even when no important accent is demanded. The sense of the words is one guide to correct emphasis, and it is also true, as in piano music, that ascending figures usually grow louder, while descending figures soften.

The *forte* should not be practised at first. As already stated, the greatest benefit comes from keeping the exercises fairly soft, to give the voice flexibility without overexerting it. Only after some time is it advisable to take up the subject of *crescendo* and *diminuendo.*

The *messa di voce,* or "emission," of the voice, consists of a gradual swell from *p* to *f,* and a gradual return to *p,* all on a single tone. For a full effect of this sort, the most thorough control of the breath is needed. Yet the effect is very frequently given *in petto,* and the old Italian teachers sometimes claimed that every note given by the singer should have some trace, at least, of the *messa di voce.* Sieber, too, states that the *messa di voce* gives to song its highest charm.

In practising the *messa di voce,* which should be done only after a fairly full control of voice and breath has been acquired, the tone must not be forced, but should swell naturally and without undue effort. Avoidance of spasmodic effort is a prime necessity in practice, and here it is most important. The mouth must be fairly well open, and the tone gradually brought forward to the lips; that is to say, it must be given fuller and fuller resonance by the mouth. This "forming the tone on the edge of the lips," which is so generally advocated, may be aided by the device of holding them firmly set in their varying positions, while keeping the throat relaxed as much as possible and increasing the pressure of the breath. The lips are here allowed to vary their position quite noticeably, and the mouth may open on the *crescendo,* especially on high notes. The process is reversed on the *diminuendo,* and the mouth and lips partly closed. The *messa di voce* is most effective when sung on clear vowel sounds.

The same degree of power may be obtained in more than one way. This does not refer to the marked difference in head and chest qualities, but to the method of handling the breath. Thus Patti attained a richness of effect in singing soft passages by using restrained breath and placing the tone far forward in the mouth. Such clear resonating of the singer's tone is an important matter, and should be looked after very carefully during practice. The use of the extra breath pressure, however, is to be avoided for the most part, and practised only enough to get a knowledge of its employment. It results in giving intensity of expression to a tone, and is valuable in actual singing; but it would be fatiguing if used too constantly in practice.

Shading should be gradual in its effect, even when fairly strong contrasts are to be obtained. Sieber regrets the modern tendency to "A roaring *fortissimo,* followed abruptly, and quite without preparation, by a whispered and scarcely audible *piano.*" Once in a great while such an effect will be striking, but if such excessive contrasts are made too frequently, they will become commonplace and tiresome to both audience and singer.

Embellishments

When the young Patti was once a visitor at the house of Rossini, she was asked to sing. She gave one of his arias; but she added so many embellishments to it that he asked, in reproof, "Who was the composer of that song?" He was eminently right in taking this stand, for many singers, especially sopranos of the smooth and flexible coloratura school, think that operas were written merely to let them display their vocal agility. Wagner created something much higher and more artistic than the tinkling tunes of the conventional *opera seria,* but his melodic recitative demanded a strongly dramatic style that was beyond the coloratura singers. Finck, in his "Success in Music," regrets that composers of the present do not give more scope to the singers of the latter school; and it is a fact that the skilful vocalists are too often forced to fall back on the conventional style of a "Lucia di Lammermoor" in order to display their gifts.

But whatever else they need, the singers of the agile and brilliant style never lack applause. There is always among audiences a sort of rear-guard that is not deeply cultivated, and cares for singing without appreciating the music. For these a high note, a brilliant run, or a striking trill, is of the utmost effect; and even the more cultivated auditors can appreciate good execution. The student, then, must in the later part of his course devote himself to the agility needed for runs, trills, mordents, turns, grace-notes, and so on.

The simplest of the embellishments is the short grace-note. This is merely a very rapid note crushed into the following note. The grace-note must be

joined to the note after it by a complete *legato,* and the action of breath and mouth is the same as if singing one note. There is merely a rapid change in the larynx, to alter the pitch from the grace-note to the next tone. The easiest method of practice is for the student to sing a full tone, and put several quick grace-notes into it at intervals of half a second or so. The whole tone above the note is the easiest place for the grace-note to come in the early exercises. When this exercise is mastered, the principal note should be even and clear, the grace-note of the same quality, and the pitch absolutely accurate. The last is the great secret of success in rapid embellishments, for they occur so swiftly that they must be accurate in order to impress themselves on the hearer.

The student must not neglect practising the grace-note at the beginning of the tone, as well as inserting grace-notes during the tone's duration. The latter method is easier, and useful in making a start, but in actual singing the former situation occurs most frequently. After this is successfully accomplished, one, two, and three grace-notes may be practised, at varying intervals from the principal note. At this point grace-notes may be introduced that are below the principal note in pitch, and great care must be taken to make these correct in pitch and of the same quality as the principal note.

The long grace-note allows the singer some degree of latitude. Unlike the short grace-note, the long one receives the accent. It takes up half or more than half of the value of the principal note that follows it. With a note of even value, the long grace-note receives at least half the total value, but with a dotted note the grace-note should take two-thirds of the total value, leaving the principal note to fill out the dot. If the principal note is followed by another of the same pitch, then the grace-note takes almost the whole value of its principal note, and is led into the following note by a marked *portamento.* The last rule is frequently illustrated in vocal music. All the rules, however, may be slightly varied by the singer, for purposes of expression. An old Italian custom gave the grace-note its face value, but modern practice will never let it have less than half the value of the principal note. No especial vocal practice is needed for the long grace-note, but the singer must be familiar with the rules governing its interpretation. It differs from the short grace-note in being printed like an ordinary note of small size, while the latter has a stroke through its flag. As many misprints have arisen through the resemblance of these two, the singer may sometimes find it necessary to alter a short grace-note into a long one, if the music seems to demand this change. For a study in long grace-notes, Gluck's "Che faro senza Euridice" will be found excellent.

The mordent and inverted mordent need no new practice, as they are merely two grace-notes preceding the principal note. But care must be taken to place the accent on the first of these two grace-notes, or on the principal note, as required.

The turn may be taken as in piano music (see article on "Doubtful Points in Music"). But the singer is not bound by the strict rules of the pianist, and may show more freedom of tempo in giving the turn. It may be taken slowly, as the singer has the right to vary strict tempo and hold any note, whether embellished or not. The notes of the turn usually come in an unaccented part of the measure; only the first of them should ever receive accent, and this not always.

Most important of the vocal embellishments is the trill. The rules for this are about as in piano music, but the singer has much more liberty to begin the trill on the note above the principal note. The composer, however, should show this by a grace-note. The trill (or shake, as the English call it) is simply a rapid alternation of two notes, the chief note and the note above it in the scale, the latter being affected by any accidental printed with the trill sign, but never being more than a whole tone. As in piano music, the trill should end like a turn, with the note below and the principal note, or sometimes only the note below. But while the description is simple, the acquisition of a good trill is one of the hardest tasks that confronts the singer. Many great artists have not been able to do a trill in more than mediocre style, relying on tone quality, expression, dramatic power, and other such factors for their success. The student, therefore, must not be dismayed if his trill does not at once become a thing of beauty and a joy forever.

Absolute control of the breath is a necessity for a good trill. Yet there are no violent changes, as both notes of the trill must be given with the same power and quality. The mouth and tongue must not change their position, the tones being varied solely by the muscular changes in the larynx. The trill should be practised slowly for a long time. When Mozart heard the young prima donna Kaiser, he was charmed by her singing, but gave praise also to her teacher for making her keep to the slow trill at first, reserving rapidity for later performances.

The pitch of the trill must be absolutely accurate, and no errors of singing are more noticeable than those that come in a trill. The speed may be varied with excellent effect; and Patti, renowned for her vocal accomplishment and *bel canto,* would create the most sensational effects by beginning a trill slowly, then making it more and more rapid, and finally slowing up again. It is a good plan for any singer to retard the trill slightly at the end, dwelling on the principal note just before the turn-like end of the embellishment. Patti, whose vocal attainments earned her the title of "the Paganini of the voice," was unequalled (or at least unexcelled) in her trill. In a valse by Venzano, which she used to introduce into Donizetti's opera "Linda di Chamounix," she would continue a trill through seventeen measures. With her ability and agility, it is not surprising that she was ready to give the public full measure in ornamentation, even if Rossini and greater composers thought that she "played to the galleries" too much.

The trill must be practised at first merely by alternating eighth-notes. It should not be tried at the upper and lower extremes of the voice, but kept a fourth or so inside of those limits. Some schools advocate preceding the trill by a short *messa di voce*. In any case, the trill must be practised easily, and without the strain that comes with undue strength of tone or force of breath. Above all, patience and faithful work are needed to master the trill. Some voices have it naturally, and it is really a matter of flexibility. But others find it very hard to attain, and even such a great artist as the soprano Pasta could not master it without years of practice.

Some teachers postpone trill exercises until late in the student's career. There is, however, no need for this delay, and the beginnings of *coloratura* work may be made as soon as the voice acquires the needed smoothness. *Portamento,* too, may be introduced early, and the only thing that really needs any delay is the fatiguing *messa di voce*. Any voice may acquire these accomplishments, though sopranos are most addicted to the embellished style that is not only trilling, but thrilling—at least to the untrained public.

Faults in Singing

Defects in the vocal art are of many kinds, some of which have been already mentioned. They affect the starting of a tone, its production and quality, and even the "letting go" of the tone. The subject of attack has already been mentioned. Breathy or explosive attack is not a fault, but may cause trouble to the singer. He should be master of the clear attack that is between these two extremes; but it will be wise for him to be able to indulge in these extremes when necessary. If he can use only one sort of attack, this limitation may be considered a fault; but a breathy attack on some of the soft notes, and an explosive one on some of the loud notes, would not be out of place, and would add variety to a singer's style. Of course the breathy quality should not be carried into any tone unintentionally.

The excessive use of *portamento* has been mentioned already.

The attack should be as accurately on the desired pitch as possible. Any "feeling around" for the pitch will be readily noted by audiences, and such a search, by no means a "still hunt," will at once debar the singer from success. The reaching of a high note by a little *glissando,* a slide up to the pitch, is also bad. So is a feeling for the note with too much softness, followed by a sudden swell when the singer has finally decided that everything is all right about the pitch. Every tone should begin at the power that is desired. For practice, Santley speaks of a "rectangle of sound," in which the tone starts at full power, is held evenly, and is released cleanly. In singing, each tone may be more or less shaded; but the evenly sustained "rectangle" should be acquired during practice.

A tone should be stopped by the opening of the glottis, combined with a pause in the expulsion of breath by the diaphragm. At any rate, if the glottis closes unconsciously, it should at once open again for free passage of the breath. It should not be kept closed, as if one was preparing for a *coup de glotte* on the next note. On very strong notes, however, it is practicable to stop the tone by closing the valve and keeping it closed. The closing of the valve in this manner will give a slightly explosive quality to the end of a tone; and while this is out of place in soft or medium tones, it is not prominent, and sometimes not even perceptible, after a loud note. The ability to stop a tone cleanly and quickly, relaxing the larynx and holding the diaphragm in a state of suspended motion, must be gained as soon as possible during the hours of practice.

The subject of pronunciation is treated in the article on "Songs and Their Execution" in this volume, and in the two excellent articles by De Guichard.

The proper focussing, or resonating, of a tone, is another matter for practice. It is simply a matter of condensing the tone in the best way. The mouth acts like a megaphone in amplifying the tone made by the throat. But this megaphone, unlike the manufactured article, is movable, and may be made to assume shapes of many sorts. Some of these positions are good in singing, others not. The student must start out at once with the realization that for nearly every vowel the mouth must be opened much wider in singing than in speaking. Especially is this true of the long E. In speaking, there is a gradual opening of the lips from the sound of "oo" to that of "ah," and then a more gradual narrowing of the lips with expansion sidewise, and a decided raising of the tongue, in proceeding from "ah" to the long E. The use of "ah" in general practice shows that the singer must try to give the other vowels with a similar open position of the mouth, as much as possible. Tones will be focussed properly only when the mouth is well open, although the singer may use other effects at times for purposes of contrast or special situations justifying such procedure. If the tones are constantly focussed wrongly, a poor quality results; one's voice will be hollow and veiled, or it may resemble the bleating of sheep. With the mechanism of the larynx working properly for either head or chest quality, and the mouth properly open, a good tone must come if the breath is used properly. In each voice will be found some tones that sound better than others, and an effort should be made to extend the better tone-quality through the entire compass.

Accessory sounds are classed by A. B. Bach ("Principles of Singing") into nasal, guttural, and palatal tones. With the nose now kept open in singing, which was not often the case when Bach first wrote, a certain amount of nasal quality will be present; and this is now looked upon as desirable. But an excess of nasal tone is brought about by the undue rising of the back of the tongue, which makes the epiglottis lean backward and obstruct in large measure the passage

of the tone from the throat to the mouth. This fault may be overcome by practice before a mirror, with the mouth fairly well opened during the singing. The device of concentrating the muscular attention on firm lips will help to make the tongue relax, and this result will be aided by the vowels E and "Awe" in alternation, in words that keep the tongue forward, such as "Thee" and "Thaw."

Guttural sounds sometimes arise in much the same way, by the interference of the epiglottis on high notes. In such cases the mouth should be opened as fully as the vowel will permit, and the tongue kept well forward. The old Italian teachers held guttural sounds due also to incorrect management of the breath.

Palatal sounds come from a too arched position of the tongue, so it will be seen that that unruly member of our anatomy must be fully controlled in singing as well as in speech.

One of the most common vocal faults is the *tremolo*, or *vibrato*. In violin music, the *vibrato* comes from little imperceptible changes in pitch. Vocally this must take place in the larynx, and it is due to lack of adjustment between the laryngeal muscles and the breath supply. If the latter is at all unsteady, it will cause little recurring variations in the power of the tone, or even in the pitch if the muscles do not adjust themselves to the change. If the *tremolo* appears in a singer's voice, he will do well to give up the use of the *forte*, for a time, and start over in his work on tone-production. He should remember, too, that shakiness of the diaphragm, whether due to nervousness or weakness, may be cured by deep breathing and exercise.

With due care to avoid these faults, the student may continue his practice in the certainty of attaining some degree of ability. Not every one can hope to become a Melba or a Caruso; but correct singing is needed in the church and the drawing-room, as well as on the concert or operatic stage. If the student will do faithful work with exercises like those here printed, and take care to attain a clear tone-quality and a good attack, he will be proceeding along the right path. How far he must go depends upon his goal and his progress. Farinelli's three years of study (mentioned in "Some Famous Singers") would hardly be enough to fit the modern aspirant for concert and opera. Even if he had the vocal flexibility of a Farinelli, he would find modern music much harder to sing than the works of two centuries ago. But he may learn to sing acceptably before musical friends in a much shorter time.

Hygiene

For insuring general health, the singer should be governed fully by the principles that help to attain that condition. Baths should be taken with a view to increasing the strength of the chest, as well as for constant cleanliness. Here it will be found that "doctors disagree," some insisting on cold baths and others preferring warm water. A cold plunge every morning is a good thing if one is robust enough to stand it, but there is no sense in anyone's making himself a martyr to cold water. If one owns or has access to a shower-bath, then a warm shower followed by a short period of cold water at the end is most beneficial. In the same way the enervating effect of a warm bath may be avoided by having the water little more than lukewarm, and dashing cold water over the chest at the end.

The avoidance of colds is of paramount importance for the singer. He should not make himself fragile, however. It is all very well to keep out of draughts, and the singer must follow this cardinal maxim; but he must not be afraid of hardening himself by plenty of fresh air and exercise. The temperature of the singer's room should not go below 65° F., nor should it be hotter than 70°. An open window is beneficial, provided that enough blankets are used to prevent bodily chill. Sleeping out of doors is now deservedly popular, and even such radical procedure as this, which is of great benefit to certain invalids, would do the singer no harm if he avoided catching cold. The ideal bedroom may include a fountain, or some sort of running water, which will keep the air sufficiently moist and help to absorb dust. It is in halls, green-rooms, and so on, that the singer is most likely to be exposed to draughts; and in such places he (or she) will do well to have suitable wraps at hand, for use immediately before and after performance.

Avoid excessive dampness as well as draughts. The shady side of a street is likely to have more invalids than the sunny side, which is drier. "Where the sun cannot enter, the physician will come," say the Italians. As regards the dampness of houses, the Spanish have a proverb (quoted by Bach) that says: "Give your newly built house for the first year to your enemy, for the second to your friend, and stay in it yourself only when the third has come." Santley avers that the term "green-room" must have arisen from the suggestion of green mold that could easily flourish in the damp recesses often found in that dark chamber.

There is much discussion about what a singer should eat. Almost anything will do, provided it agrees with him. A judicious mixture of foods should provide all three classes of nourishment—proteids, fats, and starches. Now, however, we are told by Horace Fletcher that we may eat anything we like, if we will only chew it fine enough. Some singers, especially among students who struggle for a foreign education, find the chief trouble in obtaining the cash needed for the purchase of food. This is unfortunately a somewhat common difficulty. The student should be warned in time that undue economy in food will result in lack of strength, and that meals should never be sacrificed to lessons, even in those cases where talent is spurred by ambition. The student is defeating his own ends if he does not keep his body strong and healthy. Singers, in fact, use up so much energy that they must eat more than others. One rule of diet deserves mention: the singer should avoid

hotly spiced dishes. Nuts, also, are bad, as they cause huskiness. Individual experience will prove to be a safe guide, and some singers will find themselves doing well on food that would trouble others.

What shall the singer drink? That is a much-discussed question, with the blue-ribbon forces and the liquor interests ready to take part. Unquestionably a singer is well off if he does not need to look upon the cup that cheers and also inebriates. If he does indulge, then he will find moderation a safe guide; and he may be sure that excess will probably shorten his vocal career by years.

But there are very many singers who think that some particular drink has a good effect when taken before or during a performance. In the time of Handel the singers sometimes ate no meal before their operatic appearances, but confined themselves to a warm drink spiced with fennel. A. B. Bach considers that one could hardly represent a hero properly on a mere fennel-draught; but the warmth of the drink was an important point in its favor. Bach cites other theories. Farinelli would always eat an anchovy before singing, although the Italian teachers were especially opposed to salt fish. Some artists thought a little lemon-juice or vinegar acted beneficially, though here again the teachers were in the opposition. A favorite device of the present is a raw egg in sherry, the white of the raw egg being probably most valuable in its soothing effect on the throat. Some artists take the egg alone. Bach himself, when singing in opera, used to wait until after the first act, and then take the raw egg beaten into beef-tea—another instance of the good effect of warmth. It was said that Mme. Malibran took champagne before her performances; but in reality her beverage was only an effervescent powder. A more recent soprano does take sips of champagne during a performance, but she does this only when she is hoarse. Lind was fond of eating a salt pickle before singing. Cold tea with lemon is sometimes used, and the refreshing oyster plays its part in preparing artists for their vocal triumphs. An eminent baritone has even claimed that smoking helped him; but this example is decidedly bad.

Chemical solutions for throat treatment should be avoided as much as possible. Such drugs as tannin or lunar caustic have very marked effects, and should be used only when prescribed by a good physician. When swallowing becomes painful, a cold wet bandage around the throat will prove useful. Small pieces of ice allowed to melt in the back of the mouth will often help to allay irritation. Mucilaginous substances like gum-arabic are useful in the same way, and many throat pastilles derive whatever value they have from the gelatinous substances they contain. In cases of cold or chill, hot bandages will be found better than cold ones.

The use of tobacco forms another much-discussed topic, as many men, and even some women, indulge in the brown weed. Inhaling tobacco-smoke is always bad for the lungs; but aside from this the matter is chiefly one of personal choice and experience. If a man finds that the fragrant cigar and the companionable pipe cause no especial irritation of the throat, he may smoke in moderation without fearing any ill effects. It is wise, however, to begin smoking only at a mature age; and it is also wise (as well as frugal) to avoid beginning at all. Santley, who took to cigars rather late in life, said that smoking made his voice clear, and that in his acquaintance list, at least, those singers who did not smoke did not happen to amount to much vocally. He also objected to hearing tobacco called a "filthy weed," as it grew under the same conditions of cleanliness as the most costly orchid.

More dangerous to Santley than tobacco was the odor of certain flowers. There is an anecdote that Grisi always smelled a sprig of lilac before singing, and that on one occasion, when an envious rival stole the lilac spray, she could not show her usual vocal brilliance. This sounds very improbable, however, as perfumes and odors are likely to be troublesome rather than beneficial. When Santley sang on various occasions in St. James's Hall, in London, he found that his voice would grow husky if certain flowers were present in the artists' room, especially gardenias, hyacinths, and lilies. Their effect was very marked—so much so that Santley could hardly believe at first that flowers had such a strong influence. Then he sang with others at a private musicale where all the singers showed the same hoarseness in greater or less degree. As there were no flowers in the room, he was at a loss to find the cause of the trouble; but when the host showed the singers a magnificent collection of "harem lilies" in the next room, everything became clear. Sir Morell Mackenzie stated to him afterward that certain exhalations from flowers paralyze the nerves of the throat to some extent, thus being a clear cause of hoarseness.

Conclusion

With all these directions, a singer need not feel that he must be a combination of a Sandow and an Admirable Crichton. If he smokes a little, or drinks a little, he need not believe that he is going rapidly to the bad; but he must not indulge in excess. He should live a wholesome life, with a reasonable diet and sufficient exercise. He should get as much fresh air as possible into his lungs, during both waking and sleeping hours. He should take more than ordinary precaution against colds or hoarseness. But above all, he must practise steadily. After mastering the right method of singing, he must stick closely to his exercises. Whatever songs he sings, he must not omit these vocal gymnastics. Only after he has kept at them for years and years will he reach his fullest vocal development; and even then it will do him no harm to keep them up as regularly as ever. *Per aspera ad astra* is a good motto; and for the singer it may be taken to mean that a rough voice will not prevent him from becoming one of the stars, if only he practises enough.

VOWELS AND VOCALISES

By ARTHUR DE GUICHARD

THE Art of Vocalization comprises: Breathing, attack, resonance, intonation, vowel formation, solfeggio, pure legato, messa di voce, portamento, agility, embellishments, enunciation, diction and style.

The first four branches of Singing: Breathing, attack, resonance and intonation, must be mastered before the exercises known as *Vocalises* can be studied. This means that the student must first acquire the art of singing slow tones—separate, long sustained, pure tones—with correct attack, no superfluous breath; exact intonation; the right, sympathetic resonance; using, by turns, every vowel on every note in the compass of the voice, but practising very sparingly the extreme notes, both high and low. To achieve this there must be perfect breath control. One of the chief requirements in attack is the faculty of restraining the breath, so that there shall not be the slightest escape with the note produced; in other words, every minutest particle of breath proceeding from the lungs shall be employed in making a musical sound; any excess causes an impure tone.

Also, the note sounded must be *perfectly steady;* there must be no *tremolo;* it must be as round and even, and as free from any throbbing vibration as a note on a well-tuned piano or from the diapason of an organ. The presence of a *tremolo* in the voice is a sure indication of faulty breath control, and it is one of the hardest faults to overcome.

Then again, during the period of slow tone study, there should be no attempt at *crescendo* or *diminuendo;* the same degree of intensity must be maintained throughout, say *mezzo-forte* (*mf*). For the student is endeavoring to sing pure tones and, in so doing, to acquire perfect breath control. But, at this stage, he has not acquired it; so that, until he can sing a perfectly steady tone, of equal intensity throughout, there must be no attempt at *crescendo;* it would simply result in an escape of breath and an impure tone. If persisted in, it would be found later that the voice sounds husky, hazy, unprecise, wanting in clearness—in a word, "breathy."

The following scheme of vowel-sounds may be adopted, without, however, employing the initial consonants in singing-practise.

a—mate, mat, far, law;	*u—pure, bud, shun;*
e—mete, met, her, there;	*ou, ow—doubt, cow;*
i—pine, pin;	*oi, oy—oil, boy;*
o—note, not, move;	*oo—too, foot.*

One other point must be studied before the practice of *vocalises* be taken up. "Point" is altogether a misnomer; it is a subject, a branch of singing, it is the *whole art* of sustained singing and, with the different styles, the whole art of singing: the SCALE.

Having succeeded in singing pure slow tones to different vowels, we must now proceed to blend pure tones and pure vowels into the singing of a pure, slow scale. It looks easy, it sounds easy, but it is really the hardest, the very hardest thing to do in the whole range of the art of singing; and it is to be the life's work of the conscientious artist. It must be remembered always that the scale must be sung slowly: never faster than M.M. 54, and still slower at first. The quick scale comes under the head of Agility; it is easier to sing from viewpoint of purity of tone, but until this quality has been gained agility only harms both voice and style. To the slow scale will be added the practice of its intervals: second, third, fourth, and so on.

The first object to be gained by the use of those compositions called vocalises is to put into practice, in the singing of airs or "tunes," all that has been learned in the execution of the slow scale, both with regard to purity of tone and purity of vowel, together with perfectly equal quality throughout. Technically expressed, the first object aimed at is to obtain a pure *legato.* Of course, rapid passages will, later, have to be sung with pure *legato;* but, for reasons already given, it must be acquired by and studied in the singing of slow movements. We must not lose sight of the fact that the most difficult music, as well as the most beautiful, alike for voice and solo instruments is a slow melody. Properly executed it shows purity of tone, equality of *timbre,* elasticity of resonance, continuity of steady, sustained sound through changing intervals, absence of slurring or "scooping" to notes absence of *tremolo,* and employment of perfect breath control.

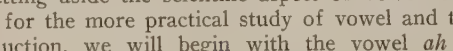
It has been positively stated that the study of vocalises must begin with slow movements: *grave, largo, larghetto, andante;* and it must be continued until the singer is thoroughly competent to perform slow vocalises with all the attributes mentioned earlier. Let it be fully understood that no agility work is to be attempted until this has been accomplished. Any transgression of this rule will result in an imperfectly trained singer, one of those who wish to "get there quick," but who find when they have "got" there that their imperfections are too great and too apparent for them to obtain any commendation from competent critics.

One great want in existing collections of vocalises is a system of changing vowels applied to the airs. All the chief collections are wanting in this respect. The only exception that occurs to me is the Sieber vocalises. But those by Nava, Concone, Panofka, Lamperti, Bordogni, Panseron, Marchesi and others, all of them most admirable specimens of this class of composition, are all wanting in any instruction or suggestion for vowel formation. It may be because the intention is that they should be sung to the Italian *a*. If so, what becomes of the meaning and import of the term "vocalises"? It surely cannot mean just *a*, but all the vowels. What is really needed now is that some good musician, who is also a singer and a teacher, shall make a choice of the best of those now extant and shall adapt to them a series of changing vowels: vowels of *English* quantities and color.

Teacher and student must group their vocalises for themselves. In the first group will be *all* the slow movements. At first they should be sung "straight," without any attempt at swelling the tone, with an even degree of intensity, *mf.*, no louder, and with the employment of changing vowels. When this has been accomplished satisfactorily, the student will practise the *messa di voce* and apply it to the *same slow vocalises*. Finally, the study of *portamento* can be added. In this way, the singer will have attained the most difficult thing in singing: the steady, sympathetic, elastic outpouring of perfect vowels or pure tones. Then, and not until then, should he attempt what is termed the school of agility.

Setting aside the scientific aspect of vowel-formation for the more practical study of vowel and tone-production, we will begin with the vowel *ah* and practise Ex. 1.

Ex. 1.



(Note.—Tenors and baritones will sing this an octave lower; basses in the key of E♭.)

For the practise of this exercise the position of mouth and organs is the same as described above. The *only* change that takes place is that the lips are brought forward gradually, by pouting, until they assume their most forward position on the most forward vowel (*oo*). Let the mouth be kept round, and the tongue motionless; greater resonance will thus be obtained.

When this exercise can be sung with absolute certainty of mouth and tongue position, and with perfect freedom and elasticity of lips' movement, Ex. 2 may be practised, commencing with the forward position of the lips. Here, again, the tongue must remain motionless and touching the teeth.

Ex. 2.

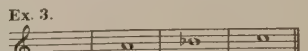
(Note.—Tenors and baritones will sing this an octave lower; basses in the key of E♭.)

It is seen that for these two exercises the tongue remains motionless, the lips alone moving. In the next series of vowels, however, the tongue will recede in the mouth, *not* because we endeavor to make it do so but, on the contrary, because we cannot help it, except by stiffening it—which must carefully be avoided. The vowel *ah* will be sung in the natural position as described. For the vowel sound of *fed* it will be noticed that the tongue has receded so that its sides touch the upper molar teeth; continuing, the tongue goes back still farther for the vowel of *fate;* while for the sound of *ee* in *feet* it has risen until it has quite hidden the pharynx.

It is this last mentioned vowel (*ee*) that receives too little attention from our singers, with the result that it is nearly always shrill, thin, without any forward resonance whatever, and always very unpleasant —in the high notes it is particularly noticeable for its disagreeable quality.

In order to counteract the effect of the backward movement of the tongue on the vowel *ee,* practise bringing the lips smartly forward as if about to whistle, but without any rigidity of any kind.

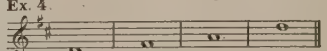
Ex. 3.



(Note.—Tenors will sing this an octave lower; mezzo-sopranos, contraltos in the key of C; basses in the key of B♭.)

When this has been satisfactorily accomplished, Ex. 4 may be studied, in order to attain greater proficiency in producing the *a* (of *fate*)[1] and *ee* (of *feet*) sounds, with forward resonance.

Ex. 4.



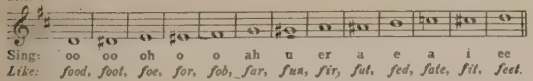
(Note.—Tenors will sing this an octave lower; mezzo-sopranos, contraltos and baritones in the key of C; basses in the key of B♭.)

To the vowel sounds that have been acquired by the practice of Ex. 1 and 3, may now be added the remaining sounds: *u* (in *fun*), *er* or *i* (in *fir*), *a* (in *fat*), and *i* (in *fit*). This completes our series of pure or simple vowel sounds. They may be practised to the chromatic scale, taking breath as marked (′) in Ex. 5. Great care must be observed to keep the sound of each vowel pure and simple throughout; there must be no change whatever in the initial sound of each note. For example: the *oh* sound of *foe* must con-

[1] Without the final suggestion of *ee* that goes with our long *a*.—Ed.

tinue as *oh* to the end, and not be changed into *oo* as is so often done (that is, *foh-oo* instead of *foh*).

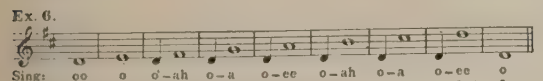
Ex. 5.



(Note.—Tenors will practise this an octave lower; baritones in the key of C; basses in the key of B♭; mezzo-sopranos and contraltos in the key of C.)

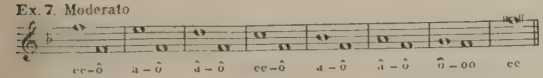
There are ten or more compound vowel sounds, composed of different combinations of the simple vowels. With the compound vowels, one very important thing must be rigorously observed: the initial sound of the vowel must be sustained right through to the end of the note, and only then may the second sound of the vowel be given, as a rapid close. For instance: in *my* the vowel consists of *ah* and long *e*; but in singing, as in speaking, the *ah* fills nearly the entire time, while the *e* is merely given quickly at the close of the sound.

Practise the following exercise in order to acquire rapid facility of forward lip motion, tongue control, steady breathing, and forward resonance for the vowel *ee*.

Ex. 6.

(Note.—In all measures after the third, the first note is sung to *o* as in *for*. The keys are to be the same as for Ex. 5.)

Exercise 6 is only a model of what should be practised to acquire perfect vowel-formation when changing from one vowel to another. Other combinations of vowels should be formed upon this model, until every possible variation of vowel change has been mastered, for example:

Ex. 7. Moderato



(Note.—Sopranos to sing as written; mezzo-sopranos in D; contraltos in B♭; tenors in D; baritones in B♭; basses in the F below this.)

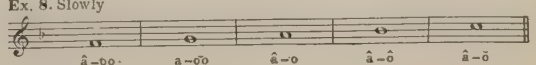
Contraltos, baritones, and basses will find this a most useful exercise for the production of their low notes, provided care be taken to advance the lips *suddenly* for the sound of *o* (*for*), and that the tongue be made to touch the front teeth lightly. Not only will the low tones be produced more easily, but their quality and resonance will be greatly improved. The forward placement of the tongue does away with the hard, guttural sound so common in bass voices, as well as with the hard, xylophonic, and unsympathetic tones emitted by so many contralto voices.

It cannot be too often repeated that the advancing of the lips must be done without undue muscular contortions. The cheeks also help to put the lips forward, as if in pouting. This elastic plasticity, this flexible india-rubber-like property of face and lips is the most valuable asset in diction of both singer and speaker. The more we speak and sing "on the lips," the clearer and more precise will be our diction, and the greater the resonance and carrying power of the voice. Students and teachers cannot attach too much importance to this great desideratum in the most practical feature of vowel-formation, therefore, of speech and song.

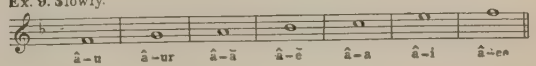
For the vowels of *food, foot, foe, for,* and *fob,* the lips gradually recede from their forward position until they rest lightly against the teeth. For the vowel in *far,* as well as the preceding ones, the tongue stays against the teeth. For the vowels of *fun, fir, fat, fed, fit,* and *feet,* the tongue gradually recedes from the front teeth.

Keeping well within the middle octave of his or her compass, the student should now form combinations of vowels, two vowels to one note, then three and four to one note, taking care that there be no change whatever in the timbre or quality of the note.

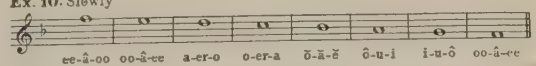
Ex. 8. Slowly



Ex. 9. Slowly.



Ex. 10. Slowly



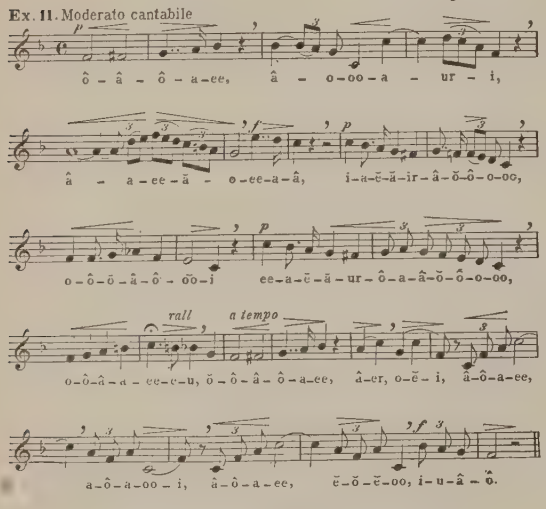
Having achieved this satisfactorily, practise other combinations by taking other vowels for the initial sounds, starting in order from *ah* and taking first the open vowels, with forward lips, and then the closed vowels, as initial sounds. In this way the student will not only have acquired complete mastery over the formation of the simple vowels, but he will have prepared the way for the correct production of the compound vowels. The latter consist of such sounds as are found in words like *few, my, fight, bough, boy, tier, fair, mate, poor, pure, sour,* and *fire.* As stated above, the first simple sound of a compound vowel is held, and the second sound merely added quickly at the end.

Longer and more diversified exercises may now be studied (see Ex. 11). For their use very little remains to be said. In Exs. 7, 8, 9 and 10 there must be no slurring, no scooping between notes, nor must there be any abrupt cutting off of the sound. The changes of vowel must be made so that they glide into each other, without the least change or variation in the quality of the note—this is the chief point to be observed.

In Ex. 11, the phrases are indicated by the punctuation, or by the rests, or by the breath marks (′). It should be remembered that whenever a pause occurs it usually means something more than just to hold the straight note; something should be done with it, according to the sentiment of the music, or of the words, if there are any. It should be an occasion for the *messa di voce,* or for a *crescendo* ending abruptly with a *forte,* or for a *diminuendo* dying away to a perfect *pianissimo.* As a general rule, in vocalises and other technical exercises, a *crescendo* is indicated for ascending passages, and a *diminuendo* in descending; they do not necessarily indicate that the phrase is to be sung louder or softer, but they call attention to the fact that more breath pressure is required for ascending passages and *vice versa.*

J. CONCONE.

Ex. 11. Moderato cantabile


ô – â – ô – a–ee, â – o–oo–a – ur – i,
â – a–ee–ă – o–ee–a–â, i–a–ĕ–ă–ir–â–ŏ–ô–o–oo,
o–ô–ŏ–â–ô – o͞o–i ee–a–ĕ–ă – ur–ô–a–â–ŏ–ô–o–oo,
rall a tempo
o–ô–â–a – ee–e–u, ŏ–ô–â–ô–a–ee, â–er, o–ĕ – i, â–ô–a–ee,
a–ô–a–oo – i, â–ô–a–ee, ĕ–ŏ–ĕ–oo, i–u–â – ô.

To recapitulate very briefly:

Avoid the tremolo and the shock of the glottis as you would the plague. Let your breath do all the work of attack and support of tone, *without any muscular let or hindrance anywhere.* Breathe from the diaphragm and lower ribs and let them do their own work in attack, support your tones by keeping your upper chest up and out (without imparting any stiffness to the larynx). Let there be no stiffness or rigidity of any kind above the collar-bones. Learn to whisper and to speak your vowels upon your lips, before you begin to sing them. Practise all the slow movement vocalises in a similar style to Exs. 11 and 12 until you are perfect in correct vowel plus pure tone production, before you attempt agility vocalises.

Uses: To Acquire

Breath management in entire phrases.

Perfection of attack.

Perfection of tone throughout a series of changing tones.

Slow scales to changing vowels.

Study of musical phrasing, assisted by vowels only.

Absolute accuracy of English vowel-formation.

Sustained purity of tones plus correct vowel sounds.

Pure *legato* throughout series of changing vowels to different notes, the tones pure and the vowels true. Pure resonance with correct vowel-formation.

Correct use of resonators during changing pitch and vowels.

Messa di voce, portamento and use of ornaments (style).

Easy position of neck, lips, face and vocal organs.

Facial mobility.

Open throat and breath economy.

Perfection of phrase-finish.

Abuses: To Avoid

The detestable tremolo.

The harmful shock of the glottis.

Breathiness.

Practising rapid scales and agility exercises, before purity of tones and correct vowel emission on changing notes have been acquired.

Taking breath in a phrase.

Humming with held throat.

Singing always to the Italian *â.*

Trying to compromise with the pure English vowel sounds, in an endeavor to reduce them to "near-by" Italian equivalents.

Modifying or altering vowel sounds to facilitate production of notes.

Unnecessary tongue movement.

Wrong formation of closed vowels (particularly *ee*).

Beginning use of messa di voce and portamento before having complete breath control.

Craning of neck, stiffness of lips, anxious face, tension of vocal organs.

Fixed smile with side-drawn lips.

Rigid larynx and squeezed breath.

Closing mouth (sounds like a *p*) or making an effort with larynx to finish a vowel sound.

(Note.—Ex. 11 will be sung by soprano in G; mezzo-soprano and tenor in F; baritone in E♭; contralto in D; and bass in C.)

THE ART OF SINGING WORDS

By ARTHUR DE GUICHARD

IN spite of the very general habit and widespread custom of studying and practising vowels, usually in conjunction with compositions called "vocalises" (and even so, it is rarely the case that more than one vowel is employed—the vowel *â*) to the almost complete exclusion of consonants, it must not for one instant be imagined that the whole art of singing is contained in the pure emission of the vowel *â*, or, indeed, of all the vowels; very far from it.

Properly employed, the vowel *â* is a very valuable vehicle for pure tone production, especially in those languages where vowels predominate. In Italian, for instance, this vowel plays a most important rôle, while consonants have a secondary position. Indeed, final consonants, which are found constantly in English (as sounds they form 93 per cent. of the finals) are, for the most part, wanting in Italian; hence the Italian love for and practice of vowel singing, to the exclusion of consonants.

The study of deep breathing and of vowel formation has received some attention in the article on "vocalises." During the work outlined in that, some study will have been given to the sounds and values of consonants as initial letters. They must now be practised also as finals.

It should be remarked that the jaw is open for *all* the consonants, except *s, z, sh, ch, j* and *g* (gem).

The chief point to be remembered by singers in the enunciation (or articulation) of consonants is that the operation, in every case, must be performed with precision and rapidity: hard and quick. In the singing of words or syllables the sound is sustained upon a vowel of much greater duration than is used for speaking. To counterbalance the exaggerated vowel the consonant must also be exaggerated, both in attack and release; the latter must be done very smartly. This is an easy matter to accomplish with initial consonants, because of the succeeding vowel.

But one of the chief causes of indistinctness of enunciation among singers is the sluggish or incomplete release of final consonants. Ninety-nine times out of a hundred there is no release at all; that is to say, for example, in singing the word "seen" the singer will bring the tip of the tongue hard enough against the front of the hard palate to sound the *n*, but he will not take the tongue away smartly, or completely enough to finish the sound, with the result that the *n* sound does not carry and the audience cannot hear a distinct word. Say, slowly and distinctly, so that *every* consonant may be plainly heard at a distance of fifteen feet: "I have seen no one run down"; "Let that door be shut tight to-night"; "Good-night, but dread that twice-told tale." Each word must be completed; consonants may not run into each other, but must be separated; where similar consonants come together in different words, *each consonant must have its own complete sound,* as: "seen no," not "seeno"; "Let that door be shut tight to-night," not "Lethadoor be shutighto-nigh'"; "Good-night, but, dread that twice told tale," not "Goonigh', budreathatwice toltale."

Read these several times slowly and it will be seen that there is no exaggeration, but that the wrong way of enunciating these and similar combinations is the usual style in which they are maltreated! The fault is an easy one to correct if the singer will but determine to finish every consonant, to complete the movement of the organ involved, before attacking a new consonant, and not to make *one consonant do duty for two of a similar kind* (as above). It will be found that "the tongue is an unruly member"; though in this case it is not that it says too much, but that it is too sluggish to say enough and to finish its finals.

The letters most in fault are those that require a movement of the tongue on palate or lips. The tongue attacks the letter, but does not resume its former position to complete the correct sound. Close attention must be paid to the articulation of *k, g, ng, t, d, p, b, l, n, r, v, th.*

In the case of initial explosives and aspirates care must be taken to use as little breath as possible, in order that the tone following the consonant be not rendered impure by breathiness.

The mouth must remain open as much as possible during the phonation of each consonant in order to gain greater resonance and to assist the better coloring of the following vowel.

It may be noticed in passing that *t* and *d* are classed as dentals. That has been the classification for many generations. A very brief examination will, however, show conclusively that they have nothing whatever to do with the teeth; they are articulated by the tip of the tongue on the hard palate *above* the teeth. The term "dental" as applied to them is, therefore, a misnomer; they are really explosive linguals.

The rôle of articulation in singing may be briefly stated thus: 1, to make the singer's words distinct and understandable; 2, to give sometimes to the singing an element of expression. As the words "articulation" and "enunciation" are frequently used interchangeably, it is well to point out that the vowels

are, (a) breathed forth, (b) the consonants are articulated, and (c) the whole word, or series of words, enunciated. It is thus seen that the word enunciation is applied to giving forth, speaking, or singing of words, and that it embraces the articulation of the consonants.

Taking these operations into consideration, it will be seen that the integrity of a word depends entirely upon the purity of its vowel sound and upon the exact and finished articulation of its consonant or consonants, especially the final; and its integrity must not be impaired so long as the words are to be invested with any meaning.

The control of the voice depends entirely upon the management of the breath; it is, therefore, exercised chiefly in the region of the diaphragm—the region between the lower end of the sternum and the lowest ribs. The vowels are given a resonance as far forward in the mouth as possible; and, since the consonants entail the use of the lips, the teeth and the tip of the tongue, it is seen that correct enunciation requires that the most forward employment of the resonator be observed, namely, the hollow above the front teeth that is formed by the curve of the hard palate. This forward resonance is so essential that special practice and endeavor must be exercised to project the vowels *a* (*fate*) and *ee* (*feet*), and the consonants *k, g,* and *ng,* and to prevent them being held at the back of the mouth, or sent into the nose.

To recapitulate: The mechanical essentials are *correct breathing, pure vowel formation, precise articulation,* and *forward resonance.*

The first two have been treated exhaustively in the preceding article; the last has also been described. But too much stress cannot be laid upon the fact that the great fault in English singing enunciation, and the one that prevents the words from "carrying" or reaching the auditor's ears intelligibly, is *the incomplete articulation of the final consonants.* The articulation of a consonant consists of two distinct movements: attack and release. The attack must be swift, precise and hard; if the consonant is followed by a vowel the release ensues naturally, without having to give it any thought. But if it is the final of a word, or of a syllable followed by another consonant, the greatest care must be exercised to release it completely, in precisely the same manner as if it were an initial followed by a vowel.

For example: In the word *lea* the release of the *l* takes place unconsciously, because of the necessity to give the following *ee* sound. Now add a final *l* to make *leal,* and the chances are two hundred to one that it will be pronounced *lea'*—the final will be made away with. I know that an incomplete endeavor is made to articulate the missing *l*; the tongue goes up to the hard palate above the teeth and so gives a commencement of the letter, *but there the tongue remains,* it does not resume its proper position in the bottom of the mouth and the letter is not completed; therefore, the listener receives no precise idea of the consonant. Notice well that, since the tongue remains up against the palate, the sound of the letter cannot be emitted because the mouth is closed by the tongue's position. It cannot "carry."

With this word let us make the sentence, *the leal lord's sword.* Read it or sing it, as you will, and in the majority of cases the result will be *the lealordsword* —even if we are fortunate enough to have the final *d,* which is doubtful. Is it to be wondered at that the audience does not hear the words of a song, when they are so maltreated? The whole crux of the matter is the final consonants; master them and enunciation becomes clear, intelligible and beautiful.

How is this to be accomplished? Any one with ordinary intelligence and a vast amount of careful, ever-constant attention to the complete release of the finals will succeed in overcoming the difficulty in a very short time. Take the word *leal* again. To say, or sing, *lea* the tongue had to be released for the vowel sound; to articulate the final *l* do exactly as for the initial in *lea,* completing the letter *as if* followed by another vowel, but without forming one audibly. That is all there is to it: perfect release of the consonant by quickly dropping the tongue to its normal position, flat in the bottom of the mouth.

It is possible that there are some who cannot achieve this without some adventitious aid. To such I would recommend the use of an extremely slight French *e mute.* In the French language this letter is very much used for the unique purpose of having the final consonant sounded, for example: *Petit* (English: small, petty), the final is silent; but in the feminine form the final must be sounded, therefore an *e mute* is added, thus, *petite,* but no strong syllable is thereby formed—the *t* is articulated and that is all. Imagine this *e mute* attenuated a hundredfold, add it to the finals and every word becomes perfectly distinct. For example: *The leal' lord's' sword'*—the (') indicates the attenuated *e mute,* just sufficient to suggest the release of the final. I am strongly opposed to any plainly pronounced vowel being tacked on to a final—it is more abhorrent than unintelligibility—but I point out its use to those who find a difficulty in releasing a final consonant in the natural way described at the end of the preceding paragraph. Its application will be particularly beneficial where the final immediately precedes another consonant, as in the model sentence above.

In the articulation of other consonants where the tongue is not engaged, as *f, v, m,* the same rules for release apply, namely: Resume the normal position, or employ the attenuated *e mute.*

Exercise: Speak the following words aloud, slowly, making a brief pause of one second between each and taking particular care to release the finals, so that they may be heard at a distance of fifteen feet:

Toot, good, scold, small, swan, ask, plum, swerve, tap, crab, shed, men, came, give, reed, deed, tune, blind, shout, foil, gear, there, tour, pure, scour, tire.

Special attention must be paid to the *sh* sound, as

in *shall, shame,* etc. It frequently occurs that *sh* is pronounced so slowly that another syllable is heard, as *she-all.* Avoid this by sounding a very swift *sh* and attacking the vowel simultaneously.

Practise the foregoing words to the notes of the middle octave of your voice, thus: Supposing the scale of C be chosen, to the note C sing toot (rest), scold (rest), small (rest); to D sing swan (rest), ask (rest), plum (rest), and so on, giving one beat to each note and one to each rest (M. M. 52).

When this is achieved satisfactorily, repeat the exercise a little faster and suppress the rests; see that the final consonants are completely released and perfectly distinct at a distance.

Practise reading aloud Tennyson's poem, beginning "Our enemies have fall'n, have fall'n."

Some students may ask, Why speak these lines? What has speaking to do with singing? Everything; *"chi sa parlare sa cantare"* (he who knows how to speak knows how to sing). If this much-used and ofttimes wrongly quoted dictum be applied to words, we have an admirable saying of the greatest value, if properly employed. Let it be read, "He who knows how to speak *words* knows how to sing *words.*" It is not enough for a singer to study the words of a song, or a certain correct and precise enunciation and pronunciation during a short period each day, and then, for the remainder of the day, to indulge in a careless, often slipshod, way of speaking—eliminating finals, running words into each other, changing vowel quantities and sounds, swallowing syllables, and so forth. The singer who wishes to acquire perfect enunciation and pronunciation must set a watch on his lips, must study every word he utters, every moment of his waking life. He has to perfect himself in every particular referred to in this article, to attune his ear and his speech to that standard of tone in pronunciation which is held to be the correct standard, so that there may be no trace of provinciality in his language, and he has to assimilate all this so that it may form his second nature, part of himself.

It should be remembered that the true artist sings by means of the power of the words, not by the music to the neglect of the words. The singer who is all voice and nothing else may astonish by the strength and beauty of his notes, but he will not be an artist, acceptable to artists, until he has acquired the art of perfect word delivery and interpretation. It is better to have a small voice with perfect diction than a marvellous voice and little or no diction.

For the correct treatment of vowels, the reader is referred to the articles on *vocalises.* When allied to consonants, it must be remembered that the breath (the voice, the air, the *music*) is carried on the vowels and that the consonants are so many obstacles which, while they must be given their *complete articulation,* must not be allowed to interfere with the steady flow of breath (that is, voice) or with the purity, duration and intensity of the musical sound.

Initial consonants are of the greatest assistance in attack (or production), as, for instance, the use of *m, n,* or even *l,* in the emission of covered and head tones. For expression, also, the slower, more intense articulation of the consonant insures deeper and more earnest significancy.

It is imperative also to notice that the voice is carried on the vowel and the final consonant is rapidly sounded immediately before the next initial and almost with it, although it is heard on its own note. Indeed, in the case of *portamento* the final is carried on to the sound of the next note; but, even then, it is detached from the next consonant.

In the endeavor to make the final consonants precise and distinct, there is one serious fault to be avoided: They must not be exaggerated—they must not be emphasized or prolonged, otherwise unimportant words and syllables may be given undue prominence, to the detriment of the literary sense.

To sum up: Attack the initial consonants precisely, quickly or slowly, according to the expression to be imparted to the vowel following; sustain the voice on the vowel for the length of the note; attack *and release* the succeeding consonant on its note, just as the next consonant is to be articulated. When a consonant is followed by a vowel it is an easy matter to sound it correctly. The only difficulties that occur are: 1, when the consonant is an absolute final (as at the end of a phrase or sentence) and, 2, when a word or syllable ending with a consonant is followed by another consonant. These difficulties are easily overcome when care is exercised to complete one articulation before attacking another; that is, to release the tongue or lip (or both) and to make them resume their normal position, before attacking the next consonant, or for a final.

The following exercises are to be practised, at first, as speaking exercises until complete release is acquired of the final consonants and of those which are immediately followed by another consonant. Breath may be taken only where marked (‡). Speaking moderately loud, the voice is to be carried on the vowels and the consonants articulated rapidly and completely, but without emphasis. Each set of words, from breath to breath, should be enunciated with the same even degree of intensity and with the same steady flow of voice, without any alteration for the consonantal obstacles.

Ex. 1a. Team' meat' tale' late' taunt' can't' tome' boat' tool' loot'.

[The sign (') , calling attention to the release of the consonant, is omitted in all the following.]

Deem - mead - dale - lade - daunt - mand - dome - bode - dood - food.‡

b. Theme - teeth - thane - faith - path - loth - tooth.‡ Thee - teethe - they - lathe - though - loathe - booth.‡

c. Seal - lease - sane - face - salve - lass - soak - dose - soothe - goose. ‡ Zeal - lees - days - alms - zone - doze - zoo - ooze.‡

d. She - leash - shape - show - shoe.‡

Ex. 2a. Peal - leap - paid - tape - palm - gape - pole - dope - pool - loop. ‡ Beat - Phœb' - bate - babe - balm - garb - bole - lobe - boom - boob.‡

b. Feel - leaf - face - safe - farm - half - foal - loaf - fool - loof. ‡ Veal - leave - vane - nave - vast - halve - vote - cove - move.‡

Ex. 3. Keel - leak - Kate - take - calm - mark - cope - poke - cool - look. ‡ Gear - league - gave - vague - goose.‡

Ex. 4. Cheap - peach - chair - chaff - larch - choke - coach - choose - smouch. ‡ Geal - liege - jail - gage - jaunt - barge - joke - doge - June - gouge.‡

Ex. 5. Meed - deem - made - dame - mark - calm - moan - Nome - moon - boom ‡ Knead - dean - nave - fane - note - tone - noon - boon.‡

Ex. 6. Lead - deal - laid - dale - lank - Carl - lope - pole - loop - pool.‡

Ex. 7a. Tip - pit - tell - let - tack - cat - top - pot - tun - nut. ‡ Dill - lid - dell - led - dab - bad - don - nod - dub - bud.‡

b. Thin - with - theft - death - thank - Gath - Thor - moth - thud - doth. ‡ This - then - than - though-thus.‡

c. Sink - kiss - sell - less - sag - gas - sob - boss - sub - bus. ‡ Zinc - quiz - zest - says - Zach - has - Boz - buzz.‡

d. Ship - dish - shell - mesh - shall - lash - shot - bosh - shut - tush.‡

Ex. 8a. Pin - nip - pet - step - pan - nap - pod - top - Puck - cup. ‡ Bin - nib - bet - reb - ban - nab - boss - sob - but - tub.‡

b. Fib - biff - fed - deaf - fag - gaff - fog - toff - fun - puff. ‡ Vim - live - vex - van - have - of - love.‡

Ex. 9. Kill - lick - ken - neck - cat - tack - cod - dock - cut - tuck. ‡ Gig - dig - get - beg - gat - tag - god - dog - gut - tug.‡

Ex. 10. Chid - ditch - chess - fetch - chap - patch - chop - botch - chum - much.‡

Ex. 11. Jill - ridge - Jess - sedge - jam - Madge - jot - lodge - jut - nudge. ‡ Mid - dim - meth - them - mad - lamb - mob - Tom - mud - dumb. ‡ Nib - bin - net - tan - Nat - ton - nod - don - nut - tun.‡

Ex. 12. Lick - kill - let - tell - lash - shall - lot - doll - lug - gull. ‡ Rid - red - rap - rot - for - rug - fur.‡

Double Final Consonants

Ex. 13a. Feats - fates - oats - boots - hits - bets - hats - lots - cuts - bites - mutes - doubts. ‡ Leech - coach - witch - fetch - catch - botch - such - slouch.‡ *Eaten - oaten - bitten - threaten - batten - rotten - button - whiten.* ‡ *Beetle - little - settle - cattle - bottle - subtle - title.*

b. Width - breadth. ‡ Deeds - aids - loads - winds - lends - fads - sods - sands - lauds - feds - crowds.‡ *Wheedle - ladle - poodle - fiddle - meddle - saddle - toddle - muddle - dawdle - bridle.*‡

c. *Loosen - lesson - poison.* ‡ Wisp - clasp - wasp.‡ Yeast - taste - fast - most - roost - twist - vest - mast - frost - must - hoist - ice - mused - joust. ‡ Disc - desk - task - tusk.‡

d. Eased - praised - posed - oozed - fizzed - paused - poised - prized - fused.‡

Ex. 14a. Leaped - shaped - gaped - coped - looped - nipped - slept - tapped - topped - supped - wiped - duped. ‡ Depth - depth - depth. ‡ Keeps - capes - popes - loops - tips - helps - taps - tops - cups - wipes - dupes. ‡ *Cheapen - open - happen.* ‡ Probed - jibbed - ebbed - dabbed - robbed - dubbed - daubed - bribed - cubed. ‡ Thebes - babes - robes - bibs - ebbs - tabs - fobs - tubs - daubs - jibes - tubes.‡

b. Reefed - chafed - hoofed - sift - left - raft - oft - cuffed - coifed - knifed. ‡ Chiefs - safes - laughs - oafs - hoofs - skiffs - clefs - coughs - roughs - coifs - strifes. ‡ *Stiffen - deafen - often.* ‡ Heaved - saved - calved - roved - grooved - lived - loved - dived. ‡ *Even - haven - cloven* - riven - seven - *oven.*‡

Ex. 15a. Eked - baked - joked - picked - pecked - tact - locked - chucked - talked - liked. ‡ Leeks - lakes - hoax - looks - links - vex - tax - fox - bucks - talks - likes. ‡ *Weaken - taken - token - quicken - reckon - slacken - liken.* ‡ *Pickle - heckle - tackle - buckle.*‡

b. Leagued - plagued - prorogued - rigged - begged - lagged - clogged - hugged - fugued. ‡ Leagues - plagues - brogues - jigs - pegs - bags - logs - mugs - fugues. ‡ *Eagle - ogle - wriggle - haggle - boggle - bugle.*‡

Ex. 16. Beached - broached - pitched - fetched - patched - botched - slouched.‡ Aged - ridged - pledged - lodged - obliged.‡

Ex. 17. Dreamt - dreamt - dreamt. ‡ Beamed - famed - calmed - roamed - doomed - limned - gemmed - gummed - limed - fumed. ‡ Beams - mains - alms - tomes - looms - dims - gems - jams - sums - times - fumes. ‡ Quaint - can't - wont - dint - sent - cant - stunt - taunt - joint - pint - count. ‡ Gleaned - pained - boned - wound - mind - tend - sand - fond - fund - joined - mind - tuned - found. ‡ Plinth - tenth - month - ninth. ‡ Quince - pence - prance - nonce - once - trounce. ‡ Beans - pains - tones - spoons - wins - hens - pans - dons - buns - prawns - coins - pines - tunes - towns. ‡ Haunch - inch - trench - punch - paunch.‡ Link - bank - monk. ‡ Ring - sang - long - sung. ‡ Change - cringe - lungs.‡

Ex. 18. Help - gulp. ‡ Alb - bulb. ‡ Wolf - pelf - golf - gulf. ‡ Delve - solve. ‡ Colt - tilt - felt - fault.‡ Shield - failed - cold - cooled - built - held - bald - soiled - tiled. ‡ Health - health - health. ‡ Else - pulse - valse. ‡ Feels - tales - stoles - fools - rills - dells - dolls - gulls - balls - coils - isles - mules - owls. ‡ Milk - elk - talc - polk - sulk. ‡ Bilge - bulge. ‡ Film - elm. ‡ Kiln - fallen.‡

Triple and Quadruple Finals

Ex. 19. Flattens - patterns - buttons. ‡ Beetles - victuals - nettles - battles - bottles - scuttles.‡ Breadths -

widths. ‡ Fiddled - peddled - addled - coddled - muddled - dawdle. ‡ Needles - ladies - poodles - fiddles - medals - muddles - paddles - coddles - dawdles. ‡ Wisps - gasps - wasps. ‡ Wished - gasped. ‡ Beasts - bastes - posts - costs - lusts - ousts. ‡ Risks - desks - masks - tasks. ‡ Prisms - chasms. ‡ Treasons - raisins - loosens - dozens - poisons. ‡ Crypts - adepts - adapts - adopts - interrupts. ‡ Depths - depths - depths. ‡ Lifts - havens - heav'ns - oven - evens. ‡ Picts - expects - facts. ‡ Weakens - wakens - tokens. ‡ Tickles - tackles. Eagles - ogles - haggles - boggles. ‡ Faints - tints - cants - wants - stunts - joints - pints - counts ‡ Wounds - bends - bands - bonds - binds - sounds. ‡ Ninths - tenths - months - hundredths - thousandths. ‡Thinks - thanks - monks - trunks. ‡ Sings - fangs - songs - lungs. ‡ Helps - Alps - gulps - bulbs. ‡ Wolves - elves - solves. ‡ Colts - kilts - salts. ‡ Shields - moulds - builds - welds - wilds. ‡ Milked - mulct - milks - mulcts. ‡ Alms - films - elms. ‡

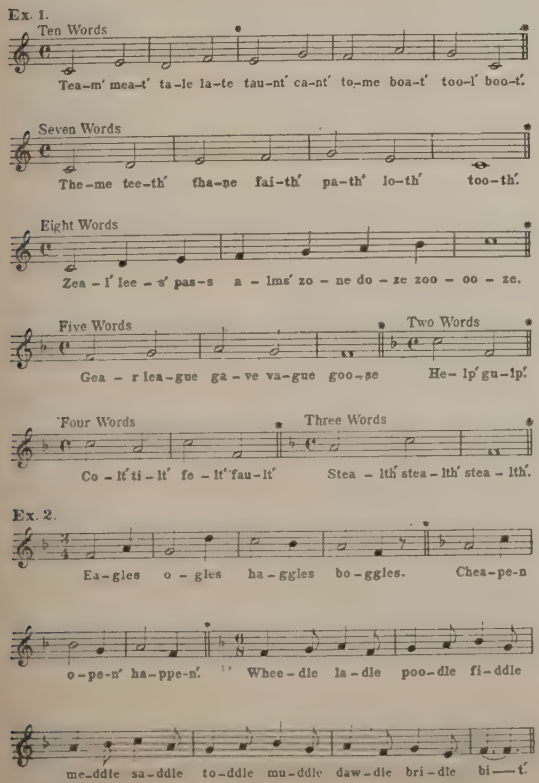
SINGING EXERCISES

Contraltos and Basses to sing Ex. 1 and 2 in keys as given.

Sopranos and Tenors to sing Ex. 1, first three sections, in Key of F; the remainder of Ex. 1, and Ex. 2, as given.

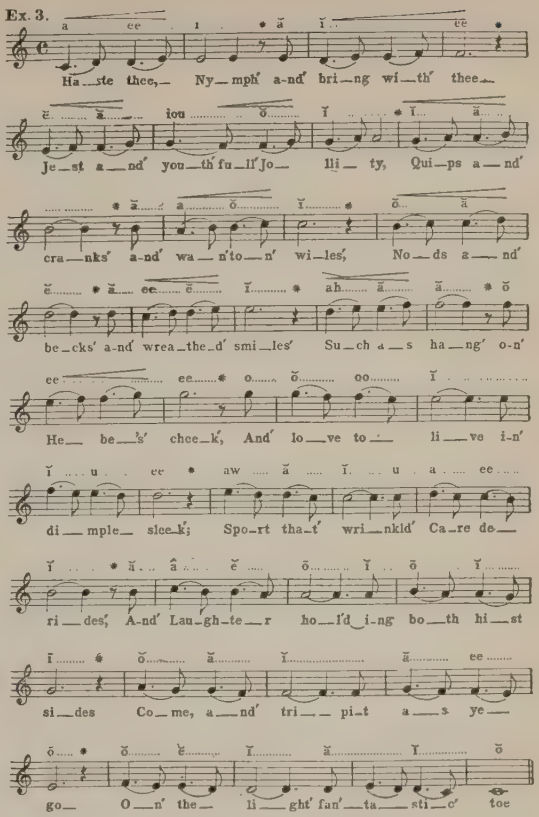
Ex. 3: Sopranos and Tenors, as given; Contraltos in A; Basses in G.

Ex. 1.


Ten Words
Tea-m' mea-t' ta-le la-te tau-nt' ca-nt' to-me boa-t' too-l' boo-t'.
Seven Words
The-me tee-th' tha-ne fai-th' pa-th' lo-th' too-th'.
Eight Words
Zea-l' lee-s' pas-s a-lms' zo-ne do-ze zoo-oo-ze.
Five Words
Two Words
Gea-r lea-gue ga-ve va-gue goo-se He-lp' gu-lp'.
Four Words
Three Words
Co-lt' ti-lt' fo-lt' fau-lt' Stea-lth' stea-lth' stea-lth'.

Ex. 2.

Ea-gles o-gles ha-ggles bo-ggles. Chea-pe-n
o-pe-n' ha-ppe-n'. Whee-dle la-dle poo-dle fi-ddle
me-ddle sa-ddle to-ddle mu-ddle daw-dle bri-dle bi-t'

Ex. 3.

Ha-ste thee, Ny-mph' a-nd' bri-ng wi-th' thee
Je-st a-nd' you-th fu-ll' Jo- lli- ty, Qui-ps a-nd'
cra-nks' a-nd' wa-n'to-n' wi-les', No-ds a-nd'
be-cks' a-nd' wrea-the-d' smi-les' Su-ch a-s ha-ng' o-n'
He- be-'s' chee-k', And' lo-ve to- li-ve i-n'
di-mple- slee-k'; Spo-rt tha-t' wri-nkld' Ca-re de-
ri-des', A-nd' Lau-gh-te-r ho-l'd i-ng bo-th hi-st
si-des Co-me, a-nd' tri-pi-t a-s ye-
go- O-n' the- li-ght' fan'-ta-sti-c' toe

When these exercises can be read aloud, fluently, with clear, clean and complete articulation of every consonant, they may be adapted to the singing exercises. Ex. 1 may be practised with all one-syllable words (Exs. 1 to 18 and a few one-syllable words of Ex. 19); Ex. 11 is for words of two syllables, as in Ex. 19 and those in italics. Note that heaven, riven, seven and fallen are usually treated as one-syllable words. Ex. 3 is intended for the use of the *Portamento*. It is to be practised at first to the vowels placed above the music, then to the complete words found below the music. It will be observed here, also, that the vowel sound is sustained for the full value of the note and its consonant is completely articulated at the very end of the time value and almost simultaneously with the next consonant.

The faithful study of these exercises will go far towards the acquisition of perfect enunciation in English. For correct *pronunciation* consult the best dictionaries. For correct and distinguished enunciation and pronunciation attend the theatre and there take a lesson from eminent Shakespearean actors, such as Forbes Robertson and E. H. Sothern and others, who have made the sounds and meanings of words their life-long study.

A MILLION STARTS ON "AH"

By WILLIAM SHAKESPEARE

IN this article I propose to put before my readers as clearly as I can some of the points which are apparently simple, though in reality difficult, connected with the art of singing.

A thing may not be easy because it is simple, for it may be very difficult and yet *seem* quite simple; indeed, the triumph of Art is to do something difficult in such a way as to make it *appear* simple. *"Summa ars est celare artem"*—The greatest art is in its concealment.

Many years ago I knew an excellent professor of the pianoforte who spent much time in showing his pupils how to hold the hand over the keys, and how to place each finger exactly on the right spot, so as to get the greatest power with the greatest litheness. After carefully placing each finger so as to strike the key with the cushion or fleshy part, and after making the pupil lift up each finger again and again and repeat the notes in the same correct manner, he would say: "Now go home and play millions of notes in the way I have just shown you."

In my own teaching I have found so much good resulting from the habit of practising how to start each note exactly in the centre of the sound intended, that I have called this the practice of "the Starts"; as all of my pupils have benefited by this method, I was not surprised when one of them wrote me lately: "I recall your famous expression—'Now go and practise a million starts on *'Ah.'*"

Just as in many cases, after years of faulty practice, the would-be pianist finds he must retrace his steps and try to discover a better way of striking the notes, that he may acquire beauty of tone as well as force of finger, so, precisely through a similar error, many excellent and talented students of the voice, after months or years of mistaken paths of study, find themselves compelled to retrace their steps in the endeavor to discover some better way of "starting" the notes, this being but another expression for the "production of the voice" or "tone-building."

Holding, as I do, the opinion that the best proof of a right "voice production" is *the power of emitting the note in the very centre of the sound intended,* the practice of this much-desired result should be considered as secondary only in importance to the acquirement of a right breath-control. Indeed, there are but two foundations on which rest the whole of the art of singing. Firstly: How to take in sufficient breath in an inaudible and imperceptible manner—how to fill one's self with air without tempestuous sighings and without raising the shoulders—or balancing and controlling the outward pressure of the breath by long studies of the practice of silently warming the finger for half a minute at a time; and secondly, the study of how to start any note of the voice, so that the result is a full sound in the very centre of the tone intended.

I think I hear my reader deprecate the necessity for any particular study of this nature: he feels that *he does start his first sound* in the very centre of the note. Let it be conceded that a rigid way of producing the note does really interfere in some way with the action of the vocal cords. Every thinking person must have noticed the scoopings up to the notes and the sense of fixedness that is conveyed to the hearer by a faulty production of the voice. We must assume, then, that the student often scoops *up* to a note without his being personally aware of it. The rigid state of his body during singing hinders his sense of hearing, as it also undoubtedly does his sense of seeing. He *thought* he commenced in the centre of the note, *but if this note was not clear, or if it was accompanied by a feeling of constriction at the throat,* he was mistaken.

It may be of interest here to inquire, *Why* do we rigidly hold the instrument and *where* do we hold?

In order to assist us in thinking simply about the "voice," let us start with the idea that it merely consists of four elements: (1) The breath, which supplies the energy; (2) the vocal cords, which, by acting in different ways, produce the tone and bring about the register changes; (3) the spaces above and behind the tongue which, through the changes in the position of the tongue, the soft palate, and the lips, bring about the tone and the pronunciation; (4) the lips, face, and eyes, the changes of which convey the expression to the voice.

In my "Art of Singing," Part I, page 24, I have suggested an experiment which is intended to show that the tongue and throat-space, the soft palate, lips, and face should act independently of the muscles which place the voice by holding the larynx over the breath. When the note is naturally produced the tongue and jaw become unconscious, but *the instant we try to sing bigger—louder—or stronger than our experience warrants,* we are compelled to wrongly use the tongue, jaw, and throat to place the note, which is, under these conditions, *unnaturally produced.* It is this very state of rigidity at the tongue, jaw, and throat, which hinders not only the pronunciation and the tone, but also the expression of the voice.

However, we need not trouble so much about the expression, or the tone, or the pronunciation, for all these qualities would reveal themselves unconsciously and naturally—harmoniously and independently—if we only knew *how to float the voice upon the breath* so as to produce the note with the muscles, which, as we have already said, do not implicate the tongue itself, nor the jaw, nor the throat, nor the movement of the face.

The student inquires, "How am I to know when I am producing a note which is natural to my voice?" The answer is: "When the sound emitted is full and commences exactly in the centre of the tone intended."

Supposing that I try to produce a *bigger* note than is natural to my voice? Then the breath pressure necessary to this badly produced note, being greater than the breath pressure you can control with the throat open, you will have to fix the tongue and close the throat. Does the open throat demand that I control my breath? A control of the breath, *like warming an object outside the mouth, is certainly necessary,* if you sing rightly. The old masters held that "the art of singing creates the necessity for a school of respiration." If I sing a bad note, what happens? The throat is closed by the tongue being drawn back and hunched up; the jaw is fixed; you cannot sing a right "Ah" at all; the high notes are felt hooting, as it were, on the forehead, and the breath is felt pressing outward, unlike the warming sensation, as of breathing on the finger, before referred to.

How does the rightly produced note feel? The sound is emitted in fulness, exactly on the pitch intended; there is no "scooping"—no "fogginess"—no "cobwebs"—no sensation of the existence of a throat, or of a tongue, or lips, or face.

If a good note leaves the face undisturbed, would it not be well to sing before a looking-glass and watch if the eye becomes fixed or the natural expression distorted?

Certainly, it is a good way to practise, but we must always endeavor to start the note in the very centre.

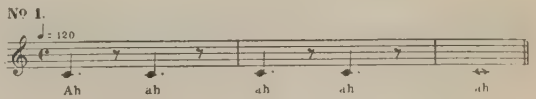
Why is this a proof of excellence? One never perceives that the student makes the mistake of starting the notes *higher* than was intended, so that he *scoops down* to it. This fact suggests that he does not err by commencing the note too small, but that the scooping up is the sign that he commenced a bigger note than he should have done. The error revealed itself by its being started on a lower tone, and by its being then scooped up to the note intended.

With a correct emission in the centre of the note, would it not sometimes happen that notwithstanding my best endeavor to sing "Ah" I find myself producing some distortion of the vowel sound? How could the "Ah" ever be distorted if the note is rightly produced, for under this condition the tongue acts independently and springs immediately into the right position, whether for "Ah" or for any other vowel.

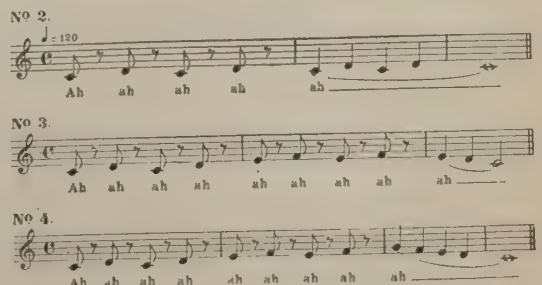
Would the practise of starting in the centre of the note produce chest voice? Certainly, if the chest register is that natural to the note. If it were not natural to the voice the medium register or the head register would spring into action, according to the kind of voice possessed by the student.

The result, then, of singing a note rightly is that we are compelled to control the breath or to become breathless; the note is clear, full, exactly the tune intended; there is no hesitation in the pronunciation of the vowels and consonants; the facial expression, which is natural or assumed by the singer, is conveyed by the sound of the voice. A badly produced note is either throaty, nasal, hooting in quality, or silly in expression.

What is this exercise of starts? How shall I practise it? And what range of voice should I use?

Take about an octave in the middle of the voice. In the case of a bass, A to B. A baritone, B♭ to D. A tenor, D to E. A contralto, A to C. A mezzo-soprano, B♭ to F. A soprano, C to F. This would give a little more than an octave to each voice. The exercise suggested in my "Art of Singing," Part I, page 60, is:

If with the same breath staccato notes are sung with the throat really as open as is necessary for a pure "Ah," the act of starting the notes in the very centre of the sound intended compels a right production of the voice and also compels the student to attempt a right control over the breath. Let each note be accompanied by a mental endeavor to exceed the previous one in the sensation of looseness of the jaw, tongue, and throat.

The above exercises may be succeeded by others, developing gradually an extension of compass and duration, according to the taste and discretion of the student.



Let the student remember that the quality of every note must be clear, full, round, and steady; and on this basis, by preparing the breath noiselessly and imperceptibly and by commencing every note in the very centre of the sound intended, he may now proceed to practise a million starts on "Ah."

SINGING PRACTICE

By ARTHUR ELSON

IN the article on Singing, some points about practice were given, in connection with methods, registers, vocal physiology, and other subjects. It will be convenient, however, to give a summary of these and other practice points in a special section, such as the present brief article.

What shall the beginner do to learn to sing?

In general, let him eat and drink temperately, and live a healthy life in the fresh air as much as possible.

He should make it a practice to draw deep breaths in ordinary breathing, to develop the chest power and the diaphragm.

Three or four times a day, not necessarily in connection with the singing exercises, he should indulge in the breathing exercises—holding the lungs full after inhaling, holding them empty after exhaling, taking a series of deep breaths, and practising the quick intake of air that will be needed between notes in singing. These exercises should not be taken in such a way as to tire the chest, but should be punctuated by little pauses for rest, in which the chest may be allowed to breathe naturally.

An arrangement of such exercises might be as follows: Inhale a full breath slowly with hands on hips; then exhale fully without hurrying the process; keep the top of the chest fixed, and let the breathing be from the lower ribs and diaphragm; and repeat, with half-second pauses, until four breaths have been made. Rest for half a minute. Inhale deeply, and hold the breath from five to ten seconds, or as long as it can be held without great effort. Release the breath, and breathe normally until all sense of effort is gone. Then exhale and hold the lungs in their contracted state for a few seconds, stopping before much effort is demanded. Pause again, as before, breathing normally. Hold the breath inhaled and exhaled three times each. Rest again. All this is done standing. Now sit down, lean forward until the face is nearly at the knees, and take half a dozen deep breaths with the back thus stretched, being sure to breathe with the lower part of the lungs and keep the upper chest unmoved. Rest again. Then stand and practice the "catch-breath," with a quick inhalation. The lower ribs are raised, the back of the diaphragm lowered a little as in the breaths taken leaning forward, the upper chest is not distended, and the abdomen not thrown forward below the belt. With pauses of a few ordinary breaths, repeat five or six times. Finish by taking deep breaths with the hands on the hips, as at first.

Singing exercises may be begun by running up and down through the scale degrees of a fifth. Start on a low note in the voice, run up and down twice, and finish on the low note. Repeat this on successively higher semitones, blending the head quality with the chest quality as the pitch rises. Continue as high as the voice can go comfortably without a break, and then repeat on successively lower semitones until the lower limit is reached. Use the vowel "ah" at first, until clear and even tones of good quality are mastered. Let the tones have a slight nasal quality. When this goes smoothly, take also some other vowels,—"awe," "oh," "oo," and long "e."

The voice will develop by the use of this exercise alone, but others may be added at once with good results; so the student may include the octave attack with descending scale, and the exercise in thirds. In the latter he must be sure to keep the pitch accurate. If there is any trouble in this, the exercise may be postponed until the other two have given the voice sufficient fluency. The same is true of the other exercises given in this volume in the article on Singing. They will provide the necessary training on intervals and other points, but they should not be started too soon, or given without full control of pitch and tone-quality. Many teachers make the error of giving the *messa di voce* too soon. It is not feasible to fix a time-limit, as individual voices vary in their susceptibility to training; but it will do no harm if only the first two exercises mentioned are practised for several months. In singing these, there must be full attention and conscious work, so that the voice actually sings each note, instead of dragging its way through an upward or downward passage, a fault too frequently met with.

Vocalises are to be treated in the same way as exercises. The teacher, who gives a weekly lesson, usually thinks he must lend variety by beginning a new vocalise each week. This is often practicable, but if the student is limited to a single set, he may sometimes need more than a week before proceeding to a new vocalise. He should not take the new one until the old one has been thoroughly mastered. If he feels that he must have something new, he may take a vocalise of the same sort from another set. Usually the first vocalises will be devoted to holding long notes, while the exercises are more for rapidity and fluency, as well as general control of the voice or extension of compass. The last point should not be hurried by straining at high or low notes. Regular practice in tone production at medium pitch will

gradually enable the student to extend his range without undue effort.

Sometimes the teacher lets the pupil start in on songs; but that is not advisable. The familiar story of Porpora and Farinelli, recorded on another page, cannot be too well remembered. It illustrates the efficacy of properly selected technical exercises, and gives an idea of the patience that is necessary to attain the flexibility and tone quality requisite for artistic singing.

The earnest student may practise four times a day, taking not more than fifteen minutes each time. The exercises on the notes of the fifth and the descending scale after the octave attack may be given fully half the time, and should come first. The remainder of each fifteen-minute period may be divided between vocalises and songs, when they are taken up. If these are short, three or four minutes may be given to each; but it is sometimes advisable to take the vocalise alone in the first and third period, and the song in the second and fourth. The time should be chosen so that the singing will not come just before a meal, or within an hour and a half after eating.

Exercises are now thoroughly systematized, and vocalises arranged in sets by the best teachers. Songs, however, are generally found in collections that have no reference to progressive difficulty. The teacher has sufficient knowledge of a wide repertoire to guide the student properly in the matter of choosing songs. But if the student wishes to begin or continue alone, he is left to his own resources. A question from him will usually win some advice from his teacher or other musical friends, and very likely a list of suitable songs. But there are some who may not be able to obtain even this aid, and for these a few remarks are added here, with examples from the songs in the music volumes of this series.

Just as small intervals come before large ones in the exercises, so fluent and smooth songs must come before those involving difficult skips. A song, however, needs a melodic outline that is not sought in exercises, so it is rarely possible to find any song that does not contain some skips. Cornelius wrote his song, "Ein Ton,"* on a single note for the voice, but here, of course, the difficulty of putting into it the requisite expression places it wholly beyond the beginner's ability. In general, the latter will do well to start on something that has the simplicity found in the easier folk songs. Such songs as "Drink to Me Only with Thine Eyes" or "My Old Kentucky Home" show a fluent style and a comparative absence of skips that make them very practicable for young students.

It is not always true that the simplest of melodies demand the simplest interpretation. The words are sometimes a guide in this matter, and if simple and straightforward subjects are taken, without any excess of intensity, the beginner will not be overtaxed. Such well-known numbers as "Love's Old Sweet Song" will show the quiet style and direct simplicity of effect that is desired. These are attractive enough, without demanding any excess of intensity or dramatic force or even vocal power. Such songs as these may come very early in the student's list.

The whole range of folk songs will afford the beginner much material, extending from such smooth songs as "Mary of Argyle" to the more dramatic style of "The Minstrel Boy." National songs are often difficult enough. Our "Star-Spangled Banner," for instance, is made rather unsingable by its large intervals.

If the student is to begin with songs demanding a minimum of dynamic expression, he will soon find another class at his disposal—the narrative song, in which the interest of the story hinges specially on the words, and the music is to some extent merely accessory. We may assume that the pupil who intends to use this work for guidance has already noticed and practised the exercises in De Guichard's article on "The Singing of Words." He will then be ready to attempt such songs as "My Lady's Bower," or "In the Chimney Corner," in which the words give the definite picture, while the music is merely lyrical in character. Songs of this class may vary considerably. Some will need a comparatively quiet treatment, while others will prove stronger or more dramatic. These generally need a hearty, animated style that will not demand too much of the beginner. Great expression on sustained tones is not yet wanted, and probably not yet mastered.

Quick songs of lighter character may also come gradually into the repertory. It is always easier to sing quickly than slowly, so a light, rapid melody may soon be made to go with some grace and spirit. Here the notes and words are to be made clear, and not blurred in any way, and accents and shading carefully respected. Such a song as Donizetti's "It is Better to Laugh" will show the possibilities of this style, while Molloy's "Kerry Dance" is scarcely less lively.

As vocal strength develops, the broader style of songs may be taken up. Here some expression is needed in combination with power, and a gradual control of sustained notes. Sullivan's "Lost Chord," and "Palm Branches" are examples. The Gounod-Bach "Ave Maria" demands especially well-sustained effects, while "Still as the Night" is almost wholly made up of holding notes. Songs of this sort may well be postponed until sustained tones have become almost second nature to the student. "The World's Best Music" contains other songs of the various classes here mentioned, which the student may find for himself, those mentioned here serving merely as illustrations of the various points treated.

With control of pitch may come the practise of modulatory songs, such as Schubert's "Serenade" or "Die Nacht," by Strauss. If the student is in search of musical beauty, he will certainly find it in the Strauss songs, which should be included in every good private collection of music.

The student should delay as long as possible the study of really advanced dramatic songs. The chief quality needed in these is of course expressive power, but this should be supplemented by an amount of vocal control that is ample for the occasion. It is all very well to obtain effects; but if they are managed without due control, the result is apt to be spasmodic, besides varying from one performance to the next. Some songs, too, are deceptive, and need much more control than is apparent at first. Such a one, for instance, is the well-known "Sapphic Ode" of Brahms,

*To locate this and other examples mentioned herein consult the index at the end of this article.

which demands an amount of repressed intensity far beyond the beginner. "The Asra" is another song that seems to flow along fairly easily, but will be well rendered only by a singer who has full control of expression. The spirited Schumann songs, "Widmung" and "Ich grolle nicht," demand much more than the mere ability to strike the notes with due force, and in these only the advanced student can avoid the spasmodic effect mentioned above. Control of many styles is needed for these songs, or for such a striking tone-picture as Schubert's "Der Wanderer."

The ornate style of older days, shown in "Ev'ry Valley," from Handel's "Messiah," is a matter for still more advanced work. When the student reaches such arias he will be well along, and hardly in need of the simple advice which has been suggested here for beginners. The latter, however, will find that progressive work in songs, as well as in exercises and vocalises, will bring about much better results than can possibly be obtained by choosing them at random.

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SONGS AND SONG INTERPRETATION

By ARTHUR ELSON

IN the days of Handel there were five kinds of aria and two varieties of recitative. These were noticeably different in character, even though the music often showed the difficult simplicity of diatonic effects. Since Handel's time many new styles of song have arisen. In opera we find the lyric style, the brilliant Italian style, the broad dramatic style of Meyerbeer and others, and the melodic declamation of Wagner. Songs themselves have grown more dramatic in some ways. The German *Lied* always shows some degree of passion or emotion, while having many styles among its lyrics. Even more unified than these, if a little more intricate, are the finely wrought songs of Strauss and the delicate tone-pictures of Debussy. Of a simpler style, on the other hand, are the many folk songs and the vocal works written in their style. Many examples of these varying styles are to be found in the song volumes of "The World's Best Music"; and in describing some of these it may not be out of place to mention also the various forms employed.

Supposing that the student has mastered the subject of voice production, he must then devote himself to certain methods of procedure that are needed in solo work.

First comes the pronunciation of the words. If the song is in English, the one important thing to bear in mind is to pronounce clearly. With foreign words the matter becomes more complicated. Mme. Marchesi's statement that we need foreign teachers for foreign languages is worth attention. Those who sing foreign words in their own country may escape detection if their pronunciation is poor; but when they sing a foreign language in its own land, they will not come off so easily. This point has come to be of especial significance at present because of the agitation for opera in English. When a foreign singer makes such musical statements as "De man vill not come," or "He iss not dere," the effect of operatic dialogue is more or less spoiled. Opera in the vernacular may be successful with native singers, but if others are to attempt a language, they should be duly equipped with a proper pronunciation and accent. Many assert that English is hard to pronounce, but such is not the case if the words are well chosen. Tennyson's poems, for instance, would be very easy to sing. Italian has been often quoted as the model language; and it certainly does roll off the tongue very fluently. But other languages, even the guttural German, may be mastered by practise, and we find such a great singer as Jenny Lind devoting long periods to the pronunciation of the single word "Zerschmettert." The consonant sounds of s and sh must always be given very lightly.

Santley advises beginning with syllables, and then using combinations of syllables, with each one kept a little distinct from the others. In ordinary lessons this will be taken up by means of actual songs; but it would often be wise for the teacher to start by giving short phrases for a time before letting the pupil attempt songs. Some teachers have the pupil recite the words before singing them. Santley objects to the fault of running syllables too closely together, and criticises those singers who transform Handel's "Sound an Alarm" into a jumble like "Sounddannalaam."

The student must then learn to feel the proper dramatic conception of a song. The old bravura arias, or the more brilliant arias of the Rossini school, place the emphasis on vocalism and demand little expression, except what results from agility united with due shading. But by far the larger number of vocal works necessitate a large amount of vocal expression to illustrate the meaning of the words. Phrasing, shading, and other vocal devices must in such cases be means to an end, and be used to heighten the effect of the words. This allows room for individual renderings, and different singers may treat the same song in wholly different ways. Some rely on "traditions," and imitate the leaders of a preceding generation; but that is not always a safe guide, as tastes change. For opera or other large works, Santley rightly advises the singer to be familiar with the general scheme, at least, of the entire composition, so that its plot may help as a guide for the interpretation of his own part.

Face and action play their part. In opera, of course, this is a very important part; but they are of use to some extent in concert singing. Too many grimaces will "spoil the broth," to be sure; but it is certainly unwise for the singer to preserve the stolid and unchanging expression of the familiar "wooden Indian." A judicious amount of cheerfulness may be suggested without overdoing a smile, while a more serious expression is easily assumed for the more intense emotional effects. If the song is finished by an instrumental postlude, the singer should retain some amount of expression until the instruments finish. In the case of a very long orchestral close, all that is needed is a quiet attitude.

Action is not always demanded on the concert stage, but sometimes it plays its part. In passages of strength or defiance, the singer should seem to rise, if possible, to a high and commanding position. In songs containing dialogue, such as a number of the Loewe ballads, he may face about a little to represent

different characters; but he should not make this act too mechanical. There are some songs that are definitely meant to be acted, such as "The Fan," which was written for Calvé, or the French duets with which Farrar and Clément captivated American audiences in recent years. In these and similar instances, the words serve as a reliable guide to a judicious amount of significant action. For opera an extended course of training is needed, and the teachers of dramatic action give this training. The singer who does not take this operatic course will do well to see many great actors and watch their performances closely. Santley quotes the remark ascribed to Dr. Johnson, who said of David Garrick that in the balcony scene of "Romeo and Juliet" he was in love all over except his left hand. The concert singer may not always need such refinement in detail, but it will do him no harm to understand it.

Some halls are much easier than others for the singer. We know very little about the acoustics of halls, but with experience the singer will learn how to manage his voice in buildings of different shape and tonal effect. Slight variations in power may be made, according to the hall. In the Scala Theatre at Milan, which is acoustically excellent, the singer does not hear his own voice very fully. The tone seems to be flowing away from him; but as it flows into the auditorium, he finds that the audience hear him very distinctly. It is sometimes those halls in which the singer hears himself too clearly that are acoustically bad, and do not reflect his voice well toward the audience. In any new hall the singer may look for about the same results as in some similarly shaped hall with which he is familiar; but above all he must keep himself up to a certain level of sustained power. If there are "dead places" in a hall, spots at which sound is much less powerful to the auditor than in other parts of the hall, it is not the singer's fault, and he can do nothing to remedy the defect.

The study of vocal styles may well be started with recitative. This has been called "a speech sung," and is a more definite recitation than actual songs are. Recitative has been used from early times in oratorio. It was even found in the early operas, for the Florentines employed it in their efforts to revive the declamatory effects of classic Greek drama. Even *opera buffa,* the sparkling Italian school of comedy, made use of the recitative, sometimes with humorous effect. When employed in this way, for conversation or dialogue, it is known as the *recitativo parlanto.* But the two chief varieties are the *recitativo secco,* or free recitative, very slightly accompanied, and the *recitativo stromentato,* more fully accompanied. The former has only a few chords, but they are often ingenious and original. The latter was introduced by Alessandro Scarlatti. It is more melodious, but still somewhat fragmentary in style. Gluck brought back into opera the dramatic flavor of recitative, while Wagner's so-called Melos, or continual melodic recitative, is not recitative in the old sense, but declamatory song with very full and significant orchestral accompaniment. The old recitatives, even in orchestral works, were usually accompanied by piano alone, to give the singer freedom. Recitatives often ended on the dominant note, with the piano adding a final cadence.

Occasionally the two styles of recitatives were combined. Such a case is found in Handel's "Comfort Ye,"* which is the first solo of his "Messiah." This is almost wholly *recitativo stromentato,* with full accompaniment and rather melodic character. But the last two lines, beginning with "The voice of him," are *recitativo secco,* declamatory in style and accompanied only by a few simple chords that are struck at intervals to give a simple harmonic change. A short bit of *secco* work is found at the beginning of "Angels Ever Bright and Fair" and also at the beginning of Mendelssohn's "But the Lord Is Mindful of His Own." When the word "recitative" is marked on a piece, usually the free variety is meant.

The singing of recitative calls for great expressive power. This is especially true of *recitativo secco,* where the voice is almost unaccompanied, and must give all the dramatic significance itself. Sharp contrasts are in place, and an almost exaggerated style. The singer may change the value of notes. Frequent but delicate changes of tone are useful, too. Actual alterations are permitted in tempo, for instance, or even in pitch. Free recitative has no tempo mark. When two notes of the same pitch end a phrase, the singer may take the first one a degree higher in the scale, or sometimes a degree lower.

Recitative is always best sung by those who belong to the dramatic school, and work in the declamatory rather than the embellished style. Such a singer was Mme. Schroeder-Devrient, the idol of both Wagner and Beethoven. She created a new school of dramatic effect in "Fidelio" as well as in Wagner's early works, and it is a pity that she could not have lived to take part in some, at least, of the later music-dramas. In 1822, when she first appeared in "Fidelio," she was only seventeen. At this revival of the opera, in Vienna, Beethoven had been deposed as conductor because of his deafness, and on the night of the performance he sat behind the leader, watching the stage with piercing eyes. The young singer was nervous at first, but seemed inspired by the plot, and felt as if actually living the part. In the dungeon scene, in which Leonora finally confronts the wicked nobleman who imprisoned her husband, and the trumpets of the governor are heard outside, as an earnest of deliverance, the young singer suddenly found her powers deserting her. She grew more and more troubled and frightened; but fortunately all her nervousness was in keeping with her part. Her bits of recitative at the climax, where Leonora explains her disguise and defies the tyrant, were given with a vehement intensity that arose from the singer's own anguish; but that very intensity seemed the highest art to the audience, which broke into a tumult of applause. Albert B. Bach, who recounts this occurrence, states that except for minor details Schroeder-Devrient made these involuntary dramatic effects a model for her later and more studied performances of the part.

The old solo songs consisted of *aria di bravura, aria di portamento, aria di mezzo carattere, aria parlante,* and *aria cantabile.*

The first of these, the *aria di bravura,* contained a large amount of vocal display. Yet it was not with-

* To locate this and other examples mentioned herein, consult the index at the end of this article.

out great musical charm. Where the conventional mad scenes of old Italian opera were filled with embellishments in rather aimless fashion, the early aria, especially in the works of Handel, showed a rhythmic beauty of effect that was not at all spoiled by the many roulades present. Let the student turn to the solo, "Ev'ry Valley Shall Be Exalted." Here he will notice that even in the rapid work there is the symmetry of repeated figures, and that the music has a most straightforward and compelling beauty. It is needless to say that such arias as this make great demands on a singer's ability, and need both strength and flexibility in their execution.

At the other extreme in style was the *aria cantabile*. Here smoothness and beauty were the chief attributes of the melody, and the voice was expected to unite these qualities with an expressive style, the expression being a matter of full and sympathetic tone rather than of any sharp contrasts. Again we turn to Handel, whose music comes down to us through the centuries with all the striking effect that is caused by a union of power in utterance and simplicity of means. "He Shall Feed His Flock" is an excellent illustration of this class of aria. Simple effects are sometimes difficult in performance as well as in composition. This aria will not only require a full control of broad tone-quality, but it will demand a decided mastery over shading as well, needing many nuances of power.

Between these in style is the *aria di mezzo carattere,* or medium style, such as Haydn's "With Verdure Clad."

The general style of the *aria di portamento* may be found in Mendelssohn's "Jerusalem." This well-known and beautiful solo from "St. Paul" may not demand much added ornament in execution, but the voice part is written in a way that suggests *portamento*. At the word "killest" the effect is plain enough, while passages like "Stonest them" and "unto thee" have the *portamento* structure, although an extra syllable comes just before the final note.

The *aria parlante* was in a more spoken style, though not actually recitative. Rubinstein's "Asra" may suggest the proper effect, although its oriental and modern flavor is far different from the straightforward style of Handel.

With the more modern songs, especially the German *Lieder,* there will be found a complete freedom of style, and an echo of the spirit of the words, which may change freely. Songs of all character will be found, from the sustained "Still as the Night" to the exuberant "Er ist's."

A song like "Still as the Night" will demand great power of expression. The tones must be clear and well continued, forming the "rectangle of sound" that Santley mentioned. There must be a fair amount of strength on all the notes, with the broadest and most intense effects reserved for the climax. As there is little contrast in rhythm, there must be much variety in force; and the *messa di voce* may be used at times.

Less sustained on the whole, and more broken into melody, is Lassen's beautiful lyric, "It Was a Dream." Expression and shading are fully in place in a song of this sort, but they are aided by the melodic style of the work. Little crescendos for the first and third line of each verse will be in place.

Sometimes the composer gives his own directions for shading. Such marking will be noticed in "The Daily Question." Here the composer has indicated his contrasts, though he has still left room for little variations of power in the single lines. In general, the same rules apply to singing as to piano expression. A rising phrase is usually *crescendo,* a falling one *diminuendo*. The first line of the song, then, will end rather softer than it began, on the low final notes. Accent is also a guide. Thus the high E in "It Was a Dream," the highest note in the entire song, comes on an unaccented part of the measure, and must be taken softly.

In this example, as in many other cases, the words are also a valuable guide, and unimportant words are to be taken softly, while important ones receive accent, as in speaking. Thus in "The Daily Question" the word "never" gets the emphasis, whereas if it had been an unimportant word, such as "dearest," the accent would have been shifted back to "believe," on the highest note of the phrase. As it is, the composer has carefully given long notes to each syllable of the emphatic word.

In all songs the composer must show some skill of this sort, and make his melodic structure bring the possibilities for emphasis in the right place; and the student may even recite the poem before singing it. The disregard of vocal fitness may cause very ludicrous effects, as Rossini showed in the joke that he perpetrated upon a too insistent Italian manager. When the latter forced Rossini to write an opera in spite of his disinclination, the composer put into the manuscript all sorts of tricks. The score of this work ("I due Bruschini") makes the players tap their lampshades and indulge in other strange acts; while comic scenes are interrupted by funeral marches, and *vice versa*. Not the least amusing of the jests was Rossini's setting of a certain part-song in the work; for he purposely brought out the unimportant syllables so cleverly that the selection became a jumble of echoing repetitions.

In piano playing, repeated figures must usually have their speed or force varied, to avoid monotony. This is true also in singing. In such a song, as where the vocal part is largely made up of short and catchy figures, there is less need for variation than in a slow, expressive song. Yet even in this there may be a *crescendo* in the second line, leading up to the F, and a *diminuendo* in the repetitions at the bottom of the page. The next two lines of the poem have the same musical phrase, and a slight softening in the repetition will not be out of place. A softening at the end of each verse is also correct, and the composer has marked such an effect, with a *rallentando,* in the final ferryman's call.

The slow declamation of "The Asra" is found also in Schubert's "Wanderer." The latter, however, has many contrasts of style, resembling *in petto* the ballads Loewe, that echo a dramatic story or legend in tones. Just as the vocal *scena* has recitative, smooth *contilena,* and brilliant display, so these dramatic *Lieder* and ballads are full of the most effective contrasts, which afford the singer a chance to display many styles of vocalism. The first page of "The Wanderer" is practically recitative, of a most striking character. At

the words "Ich wandle still" a melodious cavatina seems about to start, but it changes to a more stern and forbidding style after a few bars. The *piu mosso* passage must be made very intense, while the *allegro* starts smoothly as well as more cheerfully, though it grows more intense as it proceeds. The *cavatina* suggestion then returns, with accompanied recitative bringing the close. In a song of this sort, which is intended to be dramatic, the strongest contrasts may be made by the singer.

More quiet, and without abrupt contrasts, are songs of the type of Wolf's "Verborgenheit." A rather *legato* style is needed for this, and a simplicity of effect in which *portamento* or the slightest ornamentation is out of place. In the more animated and passionate phrases before the return of theme, clean-cut attack and accurate pitch must be present, as in all declamatory passages. A song like Jensen's "Oh, Press Thy Cheek" is just as effective, but less difficult, because the melody is simple as well as very expressive, and carries the voice along easily except for the last two attacks on E-flat. This work, with words taken from the German, is a good example of the intense style of German song.

Much more powerful, though in about the same intense vein, is Schumann's "Ich grolle nicht." Here, however, the skips and the sustained notes necessitate more effort and a somewhat broader style, even in the soft passages.

Religious songs are usually broad in effect, as may be seen from Rodney's "Calvary" or Fauré's "Palm Branches." Full sustained tones are needed for this sort of work, and a *legato* style.

Songs of the animated type, like Wolf's "Er ist's" need especially good vocal control. Owing to the speed, it will not be hard for the singer to strike any pitch, and even high notes are easier to take when merely held passingly. But a special effort must be made to give each note its due prominence, and neither slur it by a hurried rush nor overaccent it in beginning or ending a phrase. This song, like Schumann's "Widmung" has much of its rapidity in the accompaniment, with longer notes for voice than for piano; but it will serve as a fair pretext for giving the above suggestions, which will be of use in very rapid work.

In singing operatic selections, more power and more striking contrasts may be used than are needed in the average song. It is a fact that most opera singers grow used to these strong effects, and cannot come back to the simple style that is needed in many songs, especially those of quiet character. Yet opera, like song, has many varieties.

The operas of Mozart are still performed. After the strong dramatic effects of Wagner and later composers, the Mozart operas sound very light; but in their own day they were pleasing enough, and Mozart's natural taste led him to write mostly suitable music, even though he did not use the theories of a Gluck. His songs were sometimes dramatic, as may be seen in Sarastro's aria from "The Magic Flute" or the piano arrangement.

The school of Rossini, which included Donizetti, Bellini, and others, did not reach a high standard in operatic tragedy (*opera seria*). Italy is now doing great things in opera, but at that time the country justified von Bülow's sarcastic remark that "Italy was the cradle of music—and remained the cradle." The public demanded brilliant singing, and the composers catered to this taste, no matter how much they outraged dramatic fitness. As a simple example of their disregard for the dramatic situation, the well-known sextet from "Lucia" will serve. A smooth and pretty number in itself, it is set to words that are full of the most terrible happenings, and literally heap one horror on another. To set such words to a fluent and soothing tune shows an utter absence of the sense of dramatic fitness. Yet this school was supreme for many years, and is still enjoyed by those who care merely for singing and are unable to rise to symphonic standards. There was much effective music in these early works, but the plots now show themselves conventional, and their treatment inartistic.

The Italians were much more successful in comedy. Here there were no conventionalities to hamper them, and they gave free rein to their natural vivacity. The result is that such works as "Don Pasquale" or "The Barber of Seville" are found pleasing even to-day. In these, for some unexplained reason, the composers respected true dramatic fitness, and usually made the music a delightfully comic echo of the words or situation. Donizetti was especially happy in such effects, as may be seen from his song "It is Better to Laugh." Though not taken from his comic operas, this song shows a graceful lightness that makes it very attractive.

Verdi wrote in the light melodic style at first, but by the middle of the nineteenth century he showed a much stronger individuality than Rossini ever reached, in serious work, except from "William Tell." In Verdi's "Traviata" and "Trovatore" there is much that is very simple, but there is also an element of strength and a perception of dramatic possibilities. The man who could write the "Miserere" in "Trovatore" or the earlier quartet in "Rigoletto" was unconsciously preparing himself for the triumphs of "Aïda." His breadth of style is illustrated also by "Il balen," while "Ai nostri monti" is a characteristic bit of melody from the same opera. Somewhat in the same style as Verdi, though more tuneful and less rugged, was Flotow, whose "M' appari," from "Martha," will be found in this series.

Meanwhile, other countries had not been idle. France proceeded from the masterpieces of Gluck to the classical style of Cherubini and Spontini, with Auber's "Masaniello" and Rossini's "William Tell." Then came the dramatic but somewhat theatrical Meyerbeer, whose career lasted even beyond the production of Gounod's "Faust," which was more natural and appealing in style, though strongly dramatic in many places. (See "Dio Possente" and "The King of Thule.") Later French successes were "Mignon," by Ambroise Thomas and "Carmen," by Georges Bizet.

Opera in Germany showed no new development, in spite of Beethoven's classical "Fidelio," until the advent of Weber. The latter did not at first rise to his full powers, and the so-called romantic school was not founded until he produced "Der Freischütz" in 1821.

The school took romantic, legendary, or chivalric subjects, and treated them with music of a popular

folk song character. Spohr was practically a member of this school, but Marschner was a truer representative. Others were Kreutzer, Lortzing, Lindpaintner, and Reissiger. An example of the music is found in Weber's "Prayer."

Wagner was much influenced by this school, as well as by the music of Beethoven. But he chose better subjects, and fashioned the legends into beautiful dramas. His literary genius is shown by the fact that the "Meistersinger" libretto is used as a text-book in the German preparatory schools. The song "Dreams" is a famous work, of somewhat rhapsodical character. The "Swan Song" from "Lohengrin" gives an idea of the melodic recitative that Wagner used in his later works; but for the most part they showed an infinitely richer accompaniment. The Tannhäuser March and the Bridal Procession from "Lohengrin" prove that even in his early works he could paint grand dramatic scenes in tone. In his "Nibelungen Ring" he gives many of these orchestra *scenas*—the entrance of the Gods into Valhalla, the Ride of the Valkyries, the Magic Fire Music, the Forest Rustling, and so on. These were far more advanced in orchestral beauty and grandeur than anything that went before. One of Wagner's devices was the *divisi* effect. In classical music, a group of the same instruments would take a single note in each orchestral chord; but Wagner divided even the single groups, making the flutes, for instance, and most of the other instruments, play a chord themselves instead of a single note. The result was a greatly increased richness of tone.

In piano music and all instrumental music form has a great influence on phrasing, shading, and expression. In a lesser degree, this is true also of singing. The return of theme, when there is such a return, may often be given with greater intensity or more marked effects than on its first appearance. Contrasting sections, too, usually mean contrasted styles.

The single period form may be found in "The Mill in the Valley." "Annie Laurie" shows the two-period independent form, while "Drink to Me Only with Thine Eyes" is a two-period form with partial return —a very simple example, too, as the first antecedent and consequent are alike. "Jerusalem" is a three-part song-form, with a short episode in the middle and a coda at the end. Wolf's "Verborgenheit" is a three-part form with a longer middle section, almost like a song-form with trio. "The Lost Chord" is in almost the same shape, ending with an altered consequent.

The rondos are also represented in song, the old *da capo* aria being a clear case of first rondo. "In Sweet September" has the effect of a second rondo. The sonata form is not used in song, but in old music the contrapuntal forms may be found. The old madrigals, motets, and masses were all vocal. A dainty modern bit of counterpoint is found in the duet in canon by Marzials, entitled "Friendship." In this beautiful piece one voice follows the other with almost absolute accuracy.

The dance may be imitated in song. Handel's well-known "Lascia ch' io pianga" is a sarabande. "Among the Lilies" is a vocal gavotte. "The Minuet" shows its form by its title, while "Carmeña" is a modern waltz-song.

A distinction is made between the strophe form, with repeated verses, and the art song, which is given practically new music throughout. The latter is the worthier form, as the music may echo the words at every note. When the same words return, as in "Verborgenheit," the same music may be used with them if desired; but generally the art song has no return of theme. A song like "Israfel" is a good example. The strophe form runs the risk of having the music fit only part of the words, some verses being at times in actual contrast to the character of the accompaniment. "The Sands o' Dee" will illustrate this point. By having expressive phrases for the voice, the composer makes it possible for the singer to vary the effects somewhat in different verses; but such a poem, with its dramatic contrasts, would be best set as an art song.

Most publishers, in advertising songs, give the compass as a guide. But that is sometimes misleading. The true index is the *tessitura*, as it is called, or range in which the chief part of the song lies. Two songs may have the same compass; but if one is mostly low in pitch, with a few high notes taken passingly, it has a low *tessitura*. The other might lie mostly in the upper part of its compass and demand a different voice altogether.

Albert B. Bach, in "Musical Education and Vocal Culture," enumerates twelve different kinds of voice, with compass and suitable rôles, as given below:

1. *Basso profundo*, from great E to one-lined E, as Sarastro in Mozart's "Magic Flute."
2. *Basso buffo*, from great F or G to one-lined E, as Leporello in Mozart's "Don Giovanni."
3. Bass-baritone, from great A to one-lined F-sharp, as Don Giovanni in Mozart's "Don Giovanni."
4. Tenor-baritone, from great B-flat to one-lined G, as Fra Melitone in Verdi's "La Forza del Destino."
5. *Tenore eroico* (*robusto*), from small C to one-lined B, as Radames in Verdi's "Aida."
6. Lyric tenor, from small D to two-lined C, as Don Ottavio in Mozart's "Don Giovanni."
7. Contralto, from small F to two-lined E, as Arsace in Rossini's "Semiramide."
8. Mezzo-contralto, from small G to two-lined G, as Romeo in Bellini's "Montecchi e Capuletti."
9. Mezzo-soprano, from small B-flat to two-lined G or A, as Amneris in Verdi's "Aida."
10. *Soprano sfogato* (dramatic), from one-lined C to three-lined C, as Valentina in Meyerbeer's "Huguenots."
11. *Soprano d' agilita* (*coloratur*), from one-lined E to three-lined E or F, as Amina in Bellini's "La Sonnambula."
12. *Haute-contre*, a rare variety of male voice found in South France, extending half an octave higher than the high tenor.

It will be seen from this that basses are about an octave deeper than contraltos, and tenors about an octave deeper than sopranos. It follows that when a tenor, baritone, or bass sings a song written on the G clef, he sings it an octave deeper than a soprano or contralto would sing it. This downward transposition for male voices in the G clef is sometimes indicated by printing two clefs together, or by some similar method. In all other cases, and by all other voices, music should be sung at the written pitch.

In closing this somewhat discursive article, it may not be amiss to quote the rules for breathing, as given in full in Bach's "Principles of Singing":

1. Let the singer breathe, as far as possible, just as he would in correct recitation, with one breath covering the words for a single idea whenever possible.

2. Breath should be taken whenever a rest of any size occurs.

3. When the text is interrupted by frequent short rests, as is found in Mozart's "Batti, batti," the singer should make the requisite pauses between notes, but should not take breath until it is necessary.

4. In songs that require frequent breathing, the singer should take some *mezzi respiri*, or intervening breaths, between notes, and avoid making them audible or spasmodic.

5. Breathe at the beginning of a bar that is not preceded by a rest.

6. Breathe on the second and fourth beats in common time, to avoid a mechanical effect.

7. Rule 6 applies also to 2/4 time.

8. In 3/4 or 3/8 time, breathe only before the last beat of the bar.

9. In 6/8 time, breathe after the second or fifth beat.

10. Rule 8 applies also to triplets of eighth-notes.

11. Rule 6 applies to four sixteenth-notes replacing a quarter-note.

12. Breathe before a word that has a note of some length, if a run is joined to the note.

13. In cadenzas such as Rossini or Bellini used, if the singer cannot take the passage in a single breath, he may shorten the passage until he can handle it in one breath, taking care not to change its character.

14. When no rest is marked, the time for breathing must always be taken from the note before the breath, and never from the note after it.

15. In florid passages, it is best to breathe when a succession of ascending notes is followed by a low one, or a descending series is followed by a high note.

16. Turns must never be separated from their principal note by a breath.

17. Breath may be taken at a comma in the words, or before a preposition introducing a clause.

18. Do not breathe during a *portamento*.

19. Syllables of a word must not be separated by a breath unless such procedure is absolutely necessary.

20. In long passages on one word, as found in the works of Handel, Haydn, or Bach, if the passage cannot be given on one breath it is permissible to take a fresh breath and repeat one or more of the words. Some singers, however, breathe without such repetition.

21. The *furberia del canto*, an Italian mode of breathing in unexpected places, may be employed when desired, or for special effects. Thus a singer may inhale some breath even when his lungs are nearly full, in order to picture suppressed excitement.

With these directions, the singer may be dismissed to the pleasing task of attacking the songs themselves.

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SOME FAMOUS SINGERS

A COUPLE of centuries ago a young singer went to a famous Italian teacher for singing lessons. The teacher wrote him out a set of exercises—on one page, as the story goes—and kept him at them for a year. "When may I sing?" asked the pupil. "Not yet," was the reply. Another year was spent over the exercises, and the same conversation took place. A third year at the exercise-sheet went by, this time with syllables. "When may I sing?" asked the pupil again. "You are now the greatest singer in Italy," was the reply. The teacher was Porpora, the singer Farinelli. Some have thought the story doubtful; but it ought to be true, even if it isn't, as a warning to students not to be afraid of sticking to their exercises.

Farinelli, like Senesino, sang in the operas of Handel. An enthusiastic woman once spoke of "One God, one Church, and one Farinelli," and Senesino was made the recipient of many laudatory verses. Naturally, under such conditions opera singers became more or less spoiled. Handel's most famous two sopranos, Cuzzoni and Faustina (Bordoni) Hasse, were both gifted with high opinions of themselves, and the rivalry between them was most intense. At one time they actually came to blows, and when the bystanders finally separated them, each bore the marks of the other's prowess. Cuzzoni was self-willed and capricious even with Handel. Once she refused to sing at a rehearsal when everything was ready for her; and Handel could not make her perform except by holding her out of the window and threatening to drop her. The moral of this seems to be that opera singers should not show temper.

Mrs. Billington (born Elizabeth Weichsel) was considered the finest singer ever born in England. Like Farinelli, she could sing against a trumpeter, and excel him in power and length of tone. Reynolds painted her, and let the canvas show a group of angels singing above her. When Handel saw this, he said, "That is a mistake. You have painted her listening to the angels, but you should have made them listen to her."

Another singer with a phenomenal voice was Lucrezia Agujari. She was probably the highest soprano that ever lived, as she could sing not only the octave in alt, but that in altissimo. As the latter begins with the G that is two and a half octaves above middle C on the piano, and as she could go to the F above that G, it will be seen that her "top note" overtopped that of the average soprano by nearly two octaves. No less an authority than Mozart stated that her high notes were clear and agreeable all through the altissimo octave.

Angelica Catalani was an early example of the coloratura school. She could sing embellishments and *fiorituri* with the utmost ease. Sometimes she would sing florid violin solos, and she displayed such accuracy in this that the Parisians called her "l'Instrument Catalani." She said of Sontag: "She is first in her style, but her style is not the first." But Sontag sang in the same florid style as Catalani, so the latter was really belittling her own school. Catalani did not have any artistic conscience, but was ready for anything to capture the public. What she did have was a most wonderful vocal accuracy. It is said that she could sing six distinct intervals within the compass of a semitone. She was much admired for her upright life and great generosity.

Giuditta Pasta was a greater artist, if not a greater singer, than Catalani. Pasta had originally a voice that was weak, limited, and unattractive, but by hard and faithful work she attained a compass of over two octaves and a rich fulness of tone. She never quite equalized all her notes, but she gave them a dramatic significance that was beyond the power of singers more gifted vocally. All her work showed rare intelligence, and her acting became great. She was the first to introduce any real histrionic work on the operatic stage, where the most conventional gestures had served before her time. Her example shows that failure may be turned into success by hard and faithful work.

Mme. Malibran and Mme. Viardot, with their father, Manuel Garcia, and a brother of the same name, formed a family that had more famous singers to the square inch than any other of its size. Malibran is perhaps the best known of the four, but all were famous. The elder Garcia was a very severe taskmaster, and sometimes even beat his daughters when he thought they needed discipline. So when the neighbors heard shrieks from the direction of the Garcia home, they shrugged their shoulders and said, "It is only Monsieur Garcia teaching his daughters to sing." When Maria Garcia (afterward Mme. Malibran) was seventeen, her father was suddenly called to sing in Rossini's "Otello," and insisted on her taking the part of *Desdemona*. She refused, because she had little time to prepare for it; but Garcia made her go on, and threatened that if she did not do her best he would use his weapon, which was a real dagger. In the last scene, which he played with great intensity, she remembered his threat, and cried out pitifully (in Italian), "Father, father, for God's sake do not kill me." The audience saw her terror, but took it for a bit of marvelous acting, and applauded her wildly. But it is only fair to Garcia to state that he considered severity necessary because of the wilful and impulsive character of his daughter.

Malibran's voice was peculiarly intractable, but her hard work under her father's tuition enabled her to overcome many defects. Yet up to the very last she had to keep in constant practice. She had a very large compass, however, practically soprano and contralto

combined, and this helped her to charm by variety of effect. In New York to which place her father took her on an operatic tour, she met and married M. Malibran, thinking that his alleged wealth and position would bring her freedom from parental harshness. But the husband was a rascal who soon became bankrupt, and he had married her partly in the hope that he might be saved by her earnings. After five months she left him, and went back to Paris to win a series of great vocal triumphs. Meanwhile Garcia met with a financial reverse himself. He had taken the rest of his family to Mexico on an operatic tour; but after he had amassed a large amount of receipts there, a band of Mexican brigands "held up" the family, and after taking all the money they added insult to injury by making the tenor sing for them. After Malibran's husband died she married the violinist De Bleriot; but her happiness with him was brought to a fatal end when she fell from her horse and died from the resulting injuries.

Her sister Pauline, afterward Mme. Viardot, was Garcia's favorite child. "Pauline can be guided by a thread of silk," he said, "but Maria needs a hand of iron." Pauline was only six at the time of the Mexican robbery, nevertheless she always remembered the scene. Back in Europe, she was sent to Liszt for lessons, but on her father's death she began to study voice with the tenor Nourrit. Her voice, like that of her sister, combined soprano and contralto registers, but the upper notes had to be created by strict discipline. Her singing was also extremely dramatic in character. She became prominent as teacher and composer also. Her musical intelligence was very great, and she sang an act of "Tristan und Isolde" at sight when the artists engaged for its performance had given it up as too difficult.

Among singers who were identified with a certain composer, Sophie Arnould deserves mention for her singing in the Gluck operas. She was bright and witty as well as vocally gifted, and Franklin, during his stay in France, found much pleasure in her society. When Piccini was brought out in Paris as a superior to Gluck, and both composers had written an "Iphigenie en Tauride," Sophie Arnould helped to make Gluck's work a great success. Meanwhile her rival showed signs of intoxication at the Piccini performance; whereupon she remarked, "This is not 'Iphigenie in Tauris,' but 'Iphigenie in Champagne.'" The moral, of course, is that singers should not look on the wine when it is red—or white, either. The question of hygiene is a very important one for singers, and those who are most temperate will last longest.

Giulietta Grisi was a member of the famous "Puritani quartet," that made Bellini's opera so well known in Paris and elsewhere. The others in this remarkable group were Rubini the tenor, Tamburini the baritone, and the greatest of bassos, Lablache. Grisi did not have great creative originality, but she sang and acted with spirit and nobility. She married Mario the tenor, who succeeded Rubini. When the Czar of Russia saw her with her children, he asked her if they were "little Grizettes," whereupon she replied, "No, Sire, they are little Marionettes." Grisi continued before the public from about 1830 to 1866, by which time a young girl named Adelina Patti had been famous for several years. Grisi was very delicate and weak as a child, but she developed herself so well that in a career of over thirty-five years she was almost never forced to cancel a performance on account of illness.

But among those who have identified themselves with a cause, the Wagnerian singers are preëminent. Schroeder-Devrient was prominent in the earlier Wagner operas, and was practically the first to show the Germans what real dramatic singing meant. She tried to make her voice echo the emotion of the text or situation, instead of aiming merely at fluent vocalism. She made *Fidelio* one of her best rôles, and brought much success to Beethoven's solitary opera of that name. At first she came near to breaking down with stage fright in this part, but her nervousness only made the prison scene more thrilling, and the audience thought it consummate acting. But in another performance, when the tenor Haizinger forgot to take out of her hands the piece of bread that she had saved for the starving *Florestan,* she whispered, "Why don't you take it? Do you want it buttered?" Mr. Finck, who tells this story in his interesting book, "Success in Music," concludes that by this time she had evidently gotten over her stage fright. Experience will bring about this desirable result, and the young singer should not worry if a first performance does not do him full justice. He may take comfort from the fact that the greatest artists often started with this handicap, but found it disappear almost at once. A due amount of nervousness, however, is not at all bad, for it keeps the singer anxious to do well.

Lilli Lehmann is now remembered by her Wagnerian rôles, but she won success also in the more fluent and less declamatory vein. In 1890 she sang the part of *Constanze* in Mozart's "Seraglio," and a Paris critic went into ecstasies over her slow coloratura. Her work, as well as that of the De Reszkes, Nordica, and others, goes to show that Wagner's music need not be made into a series of howls, but should be kept smooth as well as expressive.

Among the Wagnerian singers, one may mention a host of names—Niemann, Van Dyck, Schott, Winkelmann, Fischer, Scaria, Brandt, Brema, Ternina, and many others. There is no doubt, however, that the lighter coloratura voices will hardly do justice to his intensely dramatic style.

But among them all, Materna is the one who deserves the greatest praise; not, perhaps, for her vocal breadth, which others have equalled, but for her unselfish devotion. Her work at Bayreuth and elsewhere was always a fight for the cause of the composer, and her poverty, brought about partly by her generosity to struggling relatives, should be a matter for reproach to Cosima Wagner. Singers grow either very wealthy or very poor. Their large salaries are fully earned by long years of study as well as excellence in performance. But if they do not have economical instincts, they are likely to come to financial grief. They do more good, however, than the miserly class of artists. The husband of one of the latter kind was asked how he and his wife passed the time. "We economize in the morning," was the reply; "then we have a light lunch, and afterward economize some more." Materna was not one of this kind.

Some artists, like Jenny Lind, strike a happy mean,

and are able to keep a comfortable fortune and still do much for charity. In her case the circus methods of our own Barnum helped, for he brought Lind over to America, and advertised her in a series of tremendously large concerts. Lind was another example of what can be done by hard and faithful work. She sang too much during her youth, and when she went to Garcia to arrange for lessons, she broke down in trying to show him what she could do. Then he said, "It would be useless to teach you, for you have no voice left." She implored him to try and bring it back, and he consented; but she had to start at the very beginning, studying scales, exercises, and correct breathing. In ten months Garcia's skill, aided by her own application, had given her a better voice than ever.

Mendelssohn was a great admirer of Jenny Lind, and when he heard that she was to sing in the production of his "Elijah," he put into "Hear Ye, Israel" a sustained F-sharp that was peculiarly resonant in her voice. But she could not come after all, it turned out; and the rather priggish Caradori-Allan, who replaced her, thought that the solo was "not ladylike." Lind, however, sang a great deal in London. Carlyle heard her in "La Sonnambula," and gave an accurate summary of both voice and music in these words: "Lind seemed to me a very true, clear, genuine little creature, with a voice of extraordinary extent. . . . She sang, acted, etc., with consummate fidelity, but had unfortunately nothing but mere nonsense to sing or act." Carlyle thus showed himself a better critic than most authors, as we find Ruskin, for example, speaking of "Die Meistersinger" as "baboon-headed stuff."

The name of Patti brings us almost to the present. When we read that she gave a concert in 1908, it comes as a shock to learn that her début occurred in 1859. Such a long career is remarkable, and to attain anything like it the singer must be very careful of hygiene, even with a strong constitution.

A rival of Patti for some time was Pauline Lucca, Born at Vienna, Lucca began serious study at thirteen, when her father met with business reverses. Her first engagement was at Olmutz, where she became so popular that she was honored before departure by serenades and a torchlight procession. After one of her performances at Prague a strange man had been ushered in, and had suddenly kissed her on both cheeks. She had been rather startled at first, but the man proved to be Meyerbeer, ready to engage her services for a Berlin season. In Berlin Patti met Lucca, and the two became firm friends. At this time Patti was more famous, but Lucca's triumphs came quickly. London gave her an ovation, Berlin decorated her house with flowers, and St. Petersburg honored her with illuminated streets, presents of jewelry from the royal family, tokens from the orchestra and the audience, and an escort of students who insisted on taking her horses away from her carriage and drawing it themselves. Lucca really deserved such homage, for she was gifted with original genius, and had a sympathetic voice that imparted vitality to the most colorless rôle. Her expressive voice and impassioned acting made one critic speak of her as "transcendentally human."

Among the men, English singers are deserving of mention for their clear pronunciation. Some foreign singers learn English songs in parrot fashion, without knowing the meaning of the words; one of them noted down the text of "Home, Sweet Home" for his own benefit, beginning with the words, "Mid plezhiurs end pehlissis." Such attempts are never very successful, and incidentally we shall not have really good opera in English until every member of a cast can manage that language without a foreign accent.

The old English school of ballad singing was represented by Incledon, whom Thackeray mentions as a model, in "The Newcomes." Braham was another, of a little later date. Braham's career illustrated a common method of dissipating operatic earnings, for he made an unsuccessful attempt at managing a company of his own. An anecdote of Braham will show that memory sometimes plays tricks when at least expected. He was giving a ballad recital, and when ready to start "Sally in our Alley," which he had sung hundreds of times, he suddenly found that he could not recall the beginning of it. After standing quiet for a minute in an effort to remember he said, "I've forgotten the first line." At once practically the entire audience sang it at him, and then sat back to marvel at such an apparently impossible lapse. All singers must have more or less memory, and the De Reszkes could let anyone give them the merest snatch of their Wagnerian rôles and then continue correctly at once. A slip like Braham's was probably due to a physical cause, such as excitement or overwork.

Sims Reeves was another opera singer who grew popular in ballad-recitals. He very often failed to appear when due, and audiences could not be sure of hearing him until he actually appeared on the stage. This did not arise from caprice, but from a very earnest care for his voice, which caused him to let an engagement go if he was not in his best form. Another singer who took the same care of his voice was Brignoli, the tenor. Once, when a Boston audience applauded him wildly, the manager tried to persuade him to go back on the stage for an encore, saying that the public insisted. "What do I care for the public?" answered Brignoli. "Here is my capital;" and with these words he pointed to his throat, which he intended to save from too much exertion.

Most singers are trained from childhood, but sometimes they are "discovered" in later life. Wachtel was one of these. The son of a stable-keeper, he drove his father's cabs until over thirty. Once, at an operatic performance, the tenor was missing when one of his arias was reached. "I can sing that myself," said Wachtel. He was taken to the stage, not because people believed his remark, but because they thought it would be a good joke to hear him try to sing. He succeeded, however, and opened up an operatic career for himself. One of his favorite rôles was "The Postilion of Longjumeau," as in this his early training with cabs enabled him to give a life-like rendering of the part.

The unexpected often happens on the stage. The French tenor Nourrit, in the *première* of "Robert the Devil," became so excited that he made the mistake of

jumping down the trap-door after his Satanic Majesty. This made it appear that he was doomed instead of saved, and he had to be brought back for the final trio of deliverance. An unexpected enlightenment once came to Rubini when not on the stage, for after a tour with Liszt he was surprised to receive a bill for bouquets, which he thought the public had provided, instead of the manager. Galassi once sang in the "Flying Dutchman," in Boston, but that unfortunate vessel upset with him on its entrance, and let him roll to the footlights amid a chorus of "cielo" and "dios" from behind the scenes. The forest bird in "Siegfried" once caused trouble by sticking on its string and stopping in the middle of the stage; but Alvary sent it on its course by a well-aimed kick.

Even serious catastrophes are at times averted by a singer with presence of mind, as when Nordica, while singing, calmly extinguished a blaze on the stage with her foot before it was discovered by the audience, and thereby averted a panic.

But the most striking example of the unexpected came with the return of the tenor Barron Berthald to grand opera. This event is well remembered in Boston, but deserves renewed mention. Rothmühl was to have sung in "Lohengrin," but at the last moment was not in condition to appear. Alvary was sent for, but felt too comfortable to rise to the occasion and leave his room. Dismay reigned after this, until someone remembered that Berthald was singing in "Bonnie Prince Charlie," at the Castle Square Theatre, nearly a mile away. At once some members of the opera management rushed to that theatre, and hurried Berthald into a carriage after leaving his rôle in the hands of his understudy. He had not sung *Lohengrin* for six or seven years, but he was willing to help out if the management would take the chance. By this time it was about nine, and time was precious; so he was dressed for his new part in the carriage. He went on almost at once after arriving at the Boston Theatre, having looked over the music hastily while on the way. A slight hesitation at first, on the words "Mein lieber Schwan," was the only noticeable sign of timidity; and he gave the part with perfect accuracy.

The lessons for the student from all these cases are too varied for a single moral; but of all the points mentioned, the most important is undoubtedly the value of hard and faithful work, even if the exercises do seem needless at times, and almost always distasteful. Do not forget that Carlyle called genius merely a capacity for taking pains.*

*For further information about singers or pianists, see Henry C. Lahee's "Famous Singers" and "Famous Pianists"; also Henry T. Finck's excellent work entitled "Success in Music."

THE LITERATURE OF SONG

FAMOUS SONGS

INTRODUCTION

THIS compilation represents the fruits of much agreeable labor in the fields of lyric literature and song lore. These histories, as far as possible accurate, of many of the world's most famous and popular songs have been gathered from all available sources—books, magazines, newspapers, collections of songs, and living representatives and friends of deceased writers. Many of the particulars as to origin, authorship, etc., of several of the pieces here given were brought to light through this research, and nothing has been set down without due inquiry and confirmation.

Tracing the history of a favorite song, though an interesting task, is not always easy. One may have to turn over a score of books without gaining any reliable knowledge. You cannot run a song to earth, as it were; in many cases the facts must be slowly accumulated. For the present compilation, reference has been had to hundreds of sources, and no clue has been neglected that might help to make the origin and history of our best known and loved songs complete.

Of course there are many songs, familiar friends to thousands of people, that will not be found here. If there is no history of any moment connected with the composition of any particular song, it is not worth while to try to tell one. Now and then we have made passing reference to some famous production whose origin lies buried in obscurity, but for the most part we have confined ourselves to relating the stories of such lays and lyrics as were written under some romantic, pathetic, or entertaining circumstances. Though many a favorite song may be missing from these pages, it will be found that those which are most celebrated, and those with the most interesting history, have been included. Our object has been to produce, not a reference guide or dictionary for the library, but entertaining and instructive reading that shall appeal to the sympathies of all true lovers of songs with music.

In treating of the history and origin of these famous songs of many lands, it has seemed imperative that we should refer to that frequently quoted Fletcher of Saltoun and his well-worn aphorism about making the ballads of a country. "Poets," as Emerson has finely said, "should be lawgivers; that is, the boldest lyric inspiration should not chide or insult, but should commence and lead the civil code and the day's work." It was in reference to this class of song that Fletcher of Saltoun uttered his famous dictum, or rather repeated it, to the Marquis of Montrose, in 1703. "The poorer sort of both sexes," he exclaimed, "are daily tempted to all manner of wickedness by infamous ballads sung in every corner of the streets. I knew," he continues, "a very wise man that believed that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation. And we find that most of the ancient legislators thought they could not well reform the manners of any city without the help of a lyric, and sometimes of a dramatic poet."

It is certain that our songs have not only made history of themselves but for those who have sung and listened to them. Moreover, song and ballad making has ever been held in the highest repute by all classes, and still remains one of the best testimonials to man's sterling quality and literary capacity. Though, as the Russian proverb has it, "It is not every song that is sung to its last verse."

Chaucer gives a character to the Knight in "The Canterbury Tales" by saying: "He could songes make, and wel indite"; and Slender, in "The Merry Wives of Windsor," exclaims: "I had rather than forty shillings I had my Book of Songs and Sonnets here." The pleasures of a sweet song have no end; and though many poets "learn in sorrow what they teach in song," they at any rate teach what we are glad to know and appreciate.

If words were given us to conceal our thoughts, music must have been given us to express them, to turn our tears to laughter and our laughter to tears; to make our brief joys long and our worst sorrows brief. For what more thrilling voice is there than the voice of music—the voice of all our passions blended into witching melody or soul-inspiring harmony?

The most popular and the most appreciated music with all classes is the music of song; and though few seek to know the origin of the songs that please them, the telling of the tale always adds to their attraction. Of course there are many ballads that have lived through all the ages, many more that have yet to be handed to posterity, that have no tangible history at all, that are simply the glorious outcome of the poet's fancy and the composer's art; but there are also many that were born of recorded pain or misery, of patriotism, and of love, and of many of these we have endeavored to tell.

For the story of American songs and their writers, the reader is referred to the section containing the history of music in America, in this series.

CHAPTER I

"ROBIN ADAIR," OR "EILEEN AROON"

A Fifteenth-Century Irish Tune of Romantic History—Played by Denis à Hampsy—Borrowed by the Scotch—Later Given in English Dress—The Real Eileen and the Real Robin Adair.

PERHAPS in the whole range of songs new and old, none is more popular than the plaintive "Robin Adair," the air of which is based upon the very ancient melody of "Eileen Aroon." At a venture we might suggest that this melody dates back to about 1450, when *living* money was still in use, as in the first stanza the hero says he would spend a *cow* to entertain his lady-love.

The words of both versions, "Eileen Aroon" (Ellen, the treasure of my heart) and "Robin Adair," were the outcome of very romantic circumstances. The melody was taken down in 1792 by Edward Bunting (though already a variation of the same had been secured by Lyons in 1702), who did so much to preserve the music of old Ireland, from the playing of a famous harper, Denis à Hampsy, or Hempson, who was born in 1695, and lived to the great age of one hundred and twelve years. He was a well-known character, sober and respectable (unlike some of the itinerant harpers), and was highly regarded. Lord Bristol, when "the minstrel was infirm and old," gave a ground rent free, and paid for a house to be erected for him; and in his declining days Hampsy was looked after and literally fed by the Rev. Sir H. Harvey Bruce, who was with him at his death. Hampsy died with the harp in his hand after having struck a few notes on one of his best pieces—in all probability the ravishing, soul-breathing "Eileen."

At the age of about eighteen, having been a harper from the age of twelve (he lost his sight at three through smallpox), Hampsy commenced a tour of Ireland and Scotland which lasted until 1716. Now the Scotch claimed the melody, and gave it to the British public under the name of "Robin Adair" about 1800. The grounds for this assumption, Hardiman informs us in his "Irish Minstrelsy," published in 1831, appear in the correspondence between Robert Burns and his publisher, Thomson, in 1793. Thomson, in a letter to the bard, wishes him to give "Robin Adair" (meaning of course "Eileen Aroon") a Scottish dress. "Peter [Pindar] is furnishing him with an English suit. Robin's air is excellent, though he certainly has an out-of-the-way manner as ever poor Parnassian wight was plagued with." In reply Burns says that he believes the air to be Scotch, he having heard it played by a man from Inverness, so that "it could not be Irish" (the question had arisen between them), though he admits that through the wandering habits of the minstrels the air might be common to both.

As a matter of fact, it was Hampsy who carried the air to Scotland between 1710 and 1716, and the Highland minstrels annexed it. During his second visit to Scotland, in 1745, Hampsy was taken into the Young Pretender's presence by Colonel Kelly of Roscommon, and Sir Thomas Sheridan, and he played and sang "When the King shall enjoy his own again" as a compliment to Charles Edward. He also played "Coolin," "The Dawning of the Day," "Eileen Aroon," "Cean dubh dilis," etc.; so there is no doubt as to how so many of the Irish melodies, including "Maggie Lauder," came to be numbered among the Scottish national airs. Thus it was only natural that when Burns was asked to dress "Robin Adair" in the kilt, he should have already heard the song. But, for some reason unknown, Burns did not write or rewrite the words, though the erudite Dr. Charles Mackay assumes that he did, as those interested will gather from the "Royal Edition of Songs of Scotland" still published.

Again, Robin Adair was a real personage, an Irishman. At Bray, in Wicklow, there is still a "Robin Adair's" well. Robin's house stood at the foot of the great Sugar-loaf mountain (properly Slieve Cullinn). The real Robin Adair was most likely a grandson of Patrick Adair of Ballymena, County Antrim, whose son, Sir Robert, married four times and had many children, and Robin might have been one of these. Adair is essentially Irish, and as "old as the hills," or perhaps we should say trees, as the name is derived from Diarmaid and Diarmah—the good Dair, the oak. There are other variants, but the meaning and etymology are the same. Adair, therefore, means "of the oak."

The true story of "Eileen Aroon" appears almost word for word in the "Gentleman's Magazine" for 1827, and in "Hardiman's Minstrelsy" of 1831. It is as follows: Carol O'Daly, commonly called "Mac Caomh Insi Cneamha," brother to Donogh More O'Daly, a man of much consequence in Connaught, was one of the most accomplished gentlemen of his time, and particularly excelled in poetry and music. He paid his addresses to Eileen, or Ellen as we should say now, the daughter of a chieftain named Kavanagh. The lovely and amiable young lady returned his affection, but her friends disapproved of their union, perhaps for political reasons.

Carol O'Daly was obliged to leave the country for a time, and Eileen's family availed themselves of the opportunity which his absence afforded of imposing upon the girl the belief that he was faithless and had gone to marry another. After some time they prevailed upon her to marry a rival of O'Daly's. The day was fixed for the nuptials, but O'Daly returned the evening before. Under the first influence of his disappointment he sought a wild sequestered spot on the seashore, and inspired by love, he composed the song of "Eileen Aroon." Disguised as a harper, he gained access among the crowd that thronged to the

wedding. It happened that he was called by Eileen herself to play and sing. Then, touching the harp with all the pathetic sensibility which the dramatic occasion aroused, he infused his own feelings into the song he had composed, and breathed into his "softened strain" the very soul of plaintive melody.

In the first stanza he intimates, according to Irish idiom, that he would walk with her, that is, be her partner for life, or constant lover for life; in the second, that he would entertain her and afford her every delight; and he continues:

Then wilt thou come away?
Eileen à Roon!
O wilt thou come or stay?
Eileen à Roon!

She soon felt the power of his eloquent pleading and answered, by signs, in the affirmative, having long recognized him. Then he bursts out rapturously:

Cead mille failte!
Eileen à Roon!
Cead mille failte!
Eileen à Roon!

Still with more welcomes and ecstasies he greets her, and to reward his fidelity, she contrives to elope with him that same night—the night before the intended marriage with his rival—and of course they lived happily ever after. It may be noted that the well-known motto of Irish hospitality, *Cead mille failte*—a hundred thousand welcomes—was taken from this song. It is related that Handel extravagantly declared that he would rather have been the composer of this exquisite air than of all the music he had written. And so enchanted with it was Tenducci, a distinguished male soprano, who sang in the Italian operas in London and Dublin, that he resolved upon mastering it in the Irish language, which proves that he heard the original composition.

Giusto Ferdinando Tenducci was born at Siena, Italy, about 1736, and first sang in London in 1758, when he at once became the idol of the fashionable world and was invited out everywhere to private parties and at-homes. Doubtless he met Lady Caroline Keppel at one of the great houses, and we hear of him singing first "Eileen Aroon," and then "Robin Adair," at Ranelagh Gardens in 1762, presumably with Lady Caroline's words. This new version of the song was written about 1750 to Robert or Robin Adair, with whom Lady Caroline was deeply in love. We will repeat the story as it is handed down.

About a century and a half ago, an impulsive young Irishman named Robert Adair, who was studying in Dublin for the medical profession, got into some scrape, and as he possessed little money and few friends, the only way he saw out of the difficulty was flight. So he speedily quitted Dublin and made his way to Holyhead, with the intention of going to that golden city of ambitious youth, London. Post traveling in those days was very expensive, and when Adair reached Holyhead he discovered that his purse was as light as his heart; consequently he had nothing to do but accept the inevitable, and so he manfully set out to walk to the metropolis. He had not gone far when he came upon a carriage that had been overturned, for the roads at that time were in a bad condition. The owner and occupant of the vehicle, a well-known leader of fashionable society, was greatly alarmed at the accident, and had besides received some slight personal injury. Adair offered his services, and in a very short time had the carriage righted and the lady carefully attended to.

Adair was a very handsome and aristocratic young fellow, and notwithstanding that his dress might have been of finer texture and in better condition, he had a striking appearance. With ready frankness he soon explained that he was a surgeon, and begged permission to examine into the extent of the lady's injuries. An examination soon showed that they were of merely a trifling nature—that the nerves were more upset than the body hurt. Adair then took the opportunity to explain that he was on his way to London to endeavor to make a name in the profession he had chosen, and as the lady was still apprehensive of unknown dangers, and still felt the effect of the shock, she offered the vivacious young Irishman a seat in her carriage as a protector, for she herself was traveling to the metropolis when the accident occurred. He was only too delighted to accept the proffered kindness, and very soon restored his traveling companion to health and good spirits. Arrived in London she presented him with a hundred guineas, and invited him to come to her house as often as he pleased.

Robin Adair was a wise and energetic young man, and took full advantage of the lucky turn in his fortunes to study assiduously, and soon, with the assistance of his patroness, acquired a good connection in the best end of the town. He was frequently at the dances given by this lady and others, he being a graceful dancer, a good conversationalist, and a man of considerable natural ability. One night, at a party, he found that his partner was Lady Caroline Keppel, the second daughter of the Earl of Albemarle. It was a case of love at first sight—mutual love; and Lady Caroline's attachment was as sincere as it was sudden; they were the observed of all the guests; and after a few meetings the relations were in despair. The young couple, however, continued to meet again and again, and their affection ripened into an intense passion. Her kinsfolk did their best to persuade her to give him up. But all in vain. Handsome heirs of the oldest and stiffest families were prevailed upon to woo her, but she would not listen to them. She was sent abroad to see if travel would alter her determination and cure her "folly," but without avail, and gradually she fell ill. When she was at Bath for the benefit of her health, she wrote the verses now so popular, and adapted them to the melody of "Eileen Aroon," which Robin Adair had doubtless often sung to her. At last the separation from Adair and the importunities of her relatives caused her to become so dangerously ill that, upon the doctors despairing of her life, and seeing the disease was more of the heart and mind than of the flesh, the union of the faithful pair was consented to.

The event was duly recorded in the "Grand Magazine of Universal Intelligence" thus: "February 22nd, 1758, Robert Adair, Esq., to the Right Honourable the Lady Caroline Keppel." This was the culminating point in the pretty love-story. A short time after his

marriage Adair was appointed Inspector-General of Military Hospitals through the influence of his wife's relations; nor did his good luck end here, for the King, being taken with Adair's agreeable manner and undoubted skill, made him Surgeon-General, King's Sergeant-Surgeon, and Surgeon of Chelsea Hospital. Good fortune did not spoil him, and he continued to work hard at his profession, and the King was so greatly gratified at the successful way in which he treated the Duke of Gloucester, that he offered to make him a baronet; Adair, however, declined. Adored and admired by all who knew him, he lived to the age of eighty, and his death was deeply lamented.

Lady Caroline, however, who did not enjoy good health, died after giving birth to their third child. Knowing how devotedly attached her husband was to her, she felt that he would not marry again, and she was right. Except on state occasions, when he was obliged to don court costume, he wore mourning in remembrance of his love and his wife, until he died in 1790, when he was buried with her in the family vault. Their only son, the Right Honorable Sir Robert Adair, died in 1855 at the advanced age of ninety-two, after a brilliant career, having proved himself a very capable diplomatist.

The only part of this story which appears in any way doubtful, as far as reliable data go, concerns the episode on the road to London.

With regard to the air of the famous song of which we have been speaking, it should be recalled that Boieldieu introduced it into his "Dame blanche," and that Beethoven arranged it for voices with pianoforte, violin, and violoncello (Op. 108).

CHAPTER II

"AULD LANG SYNE"

An Ancient Folk-Song Remodeled by Burns—An Early Version—Allan Ramsay's Words—Burns's Numerous Adaptations of Songs—His "Auld Lang Syne"—The Original Air and the Present Melody.

"AULD LANG SYNE," though it owes its birth to Scotchmen and to Scotland, has been so popular for quite a hundred years with English-speaking people all the world over, that it may fairly rank as a lyric of universal sentiment and universal nationality. But contrary to the general belief, which, it must be acknowledged, editors of Burns's works have done their best to foster, "Auld Lang Syne" was not written by the author of "Tam O'Shanter." Burns never claimed the song as his. Like many another ballad that lives in the hearts of the people, this essentially human song was written by a writer unknown, who may perhaps never have written anything else worth remembering.

But, though Burns did not write this song, which is included in nearly every collection of his poems published, he was the first to give it to the world in the form in which we now know and sing it.

"Auld Lang Syne" was a phrase in use in very early times, and it can be traced to the days of Elizabeth, in connection with the social feelings and the social gatherings of the Scot; as a convivial and friendly song, it existed in broadsides prior to the close of the seventeenth century. An early version of the song is to be found in James Watson's collection of Scottish songs, published in 1711, and it will be seen from the verses quoted below, that Burns very spiritedly changed the weak periphrasis of the old poet into the tender and beautiful phrase so peculiarly pathetic and Scotch:

Should old acquaintance be forgot,
And never thought upon,
The flame of love extinguished
And fairly past and gone?
Is thy kind heart now grown so cold
In that loving breast of thine,
That thou canst never once reflect
On old lang syne?

This stanza is from a poem doubtfully attributed to Sir Robert Ayton (1570-1638) of Kincaldie. He was the friend of Ben Jonson and other Elizabethan writers, very likely of Shakespeare himself.

Allan Ramsay casts good-fellowship overboard, and makes love the keynote:

Should auld acquaintance be forgot,
Tho' they return with scars,
These are the noble hero's lot,
Obtained in glorious wars;
Welcome, my Vara, to my breast,
Thy arms about me twine,
And make me once again as blest
As I was lang syne.

This song of honest Allan's was first printed in his "Tea-Table Miscellany" in 1724, from which it was transferred to Johnson's "Musical Museum," published during Burns's sojourn in the Scottish capital.

Burns, who was partly responsible for the editing of the "Musical Museum," in which so many ancient pieces first saw the light as printed matter, made many annotations and alterations, and of "Auld Lang Syne",

he wrote: "Ramsay here, as usual with him, has taken the idea of the song and the first line from the old fragment which will appear in the 'Museum,' vol. v." Of this "old fragment" we shall have something to say later. But it may be as well to state that it is very evident that there were several verbal versions of this song long known to the peasantry and others in Scotland. It was decidedly a folk-song, and though it is not easy to conjecture when or how "Auld Lang Syne" arose as a form of speech or song, its introduction into literature is not so problematical.

In December, 1788, Mrs. Dunlop, the daughter of Sir Thomas Wallace of Craigie, received from Burns a letter, in which the following passages occurred: "Your meeting, which you so well describe, with your old schoolfellow and friend, was truly interesting. Out upon the ways of the world! they spoil these social offsprings of the heart. Two veterans of the world would have met with little more heart-workings than two old hacks worn out on the road. Apropos, is not the Scot's phrase 'Auld Lang Syne' exceedingly expressive? There is an old song and tune which has often thrilled through my soul. You know I am an enthusiast on old Scot songs. I shall give you the verses." And he inclosed the words of "Auld Lang Syne" as we know them, and unless Burns was willfully concealing fact, he only trimmed the lines and did not originate or write the lyric. He continues somewhat extravagantly: "Light lie the turf on the breast of the heaven-inspired poet who composed this glorious fragment! There is more of the fire of native genius in it than half-a-dozen modern English bacchanalians." Burns would hardly write like this about himself and his work, so we may take it that he only preserved it from forgetfulness.

Three years afterward, when sending the song to George Thomson, his publisher, and the editor of another collection of miscellaneous songs, he writes: "One song more, and I am done—'Auld Lang Syne.' The air is but mediocre, but the following song, the old song of the olden times, and which has never been in print, nor even in manuscript, until I took it down from an old man's singing, is enough to recommend any air."

On the face of it, though many writers have denied that Burns was telling the truth in writing the above, the poet gives us the real origin and rescue of the song from oblivion.

There is not the slightest doubt that Burns polished and improved the words and made the song more singable and consistent, and there is not the slightest doubt that he took it down, in a rough state perhaps, from the lips of some old minstrel or wandering bagpiper, as he avowedly took down so many other songs. The fact is that Burns communicated in words and music more than sixty songs, "begged, borrowed or stolen," as he jocularly declares, to make up the "Museum." Besides which, a great number of his own finest songs carried no signature, and it is therefore not wonderful that some confusion should have occasionally occurred in allocating a few of the borrowed ones.

The words of "Auld Lang Syne" made their appearance in their final form, as fixed by Burns, in 1794:

Should auld acquaintance be forgot,
And never brought to min'?
Should auld acquaintance be forgot,
And days o' lang syne?

For auld lang syne, my dear,
For auld lang syne;
We'll tak' a cup o' kindness yet,
For auld lang syne.

The spirit of the first stanza, so familiar everywhere, is maintained throughout this version of the song, sacred to the ties of home and friendship, and to the memory of joys that are past.

The original air, which Burns pronounced to be mediocre, was soon abandoned, and one said to be from "I fee'd a lad at Michaelmas," which, in its turn, was taken from a Strathspey dance tune called "The Miller's Wedding," was used in its stead, and is given in Bremner's "Collection of Scots Reels," 1759. The tune bears a strong resemblance to "Comin' through the Rye," "Oh hey, Johnnie lad," and "For the sake of Somebody."

The melody to which the lyric is now sung was beyond dispute composed by William Shield, who was born at Durham, 1748, and buried in Westminster Abbey in 1829. He wrote the music of thirty-five operas, operettas, dramas and pantomimes, and to such favorite old songs as "Old Towler," "The Thorn," "The Wolf," "The Heaving of the Lead," "Arethusa," and "The Post Captain." A writer in the "Newcastle Weekly Chronicle," in December, 1891, said: "I have been privileged to read the correspondence between Dr. Bruce and Mr. Chappell, the learned author of 'Popular Music in the Olden Times,' on this subject, and I am firmly convinced that the opinion of both Dr. Bruce and Mr. Chappell is fully borne out by historical facts, that the air of 'Auld Lang Syne' was first published in the opera composed by Shield. The opera (in question) of 'Rosina' was first brought out on December 31, 1782. It met with great success; the overture—in which occurs the melody of 'Auld Lang Syne'—was published separately in 1783, and the air became popular as a pianoforte piece, and, being thoroughly vocal, afforded others the opportunity of setting words to it, which Shield did not do himself."

CHAPTER III

"THE MARSEILLAISE"

A Great National Hymn Written and Composed Overnight—Its Popularity Immediate and Undying—Its Author, Proscribed as a Royalist, Forced into Hack-work, and Honored too Late.

THE wild, pulse-stirring, revolutionary song "La Marseillaise," which has had so much effect on political and social life in other countries as well as in France, was originally written by Claude Joseph Rouget de Lisle (born 1760) in the winter of 1792. We say "originally," because many versions appeared almost immediately after its production, so popular did it become with soldiers and peasants alike, when several hundred sturdy revolutionists from Marseilles marched into Paris to its strains. The Parisians took it up immediately, and the Austrian and Prussian regulars were beaten again and again by the ragged sansculottes to this tune, as every reader of Carlyle's "French Revolution" knows. The "Marseillaise" is still the official patriotic hymn in France.

There are various accounts of the circumstances under which it was produced. Rouget de Lisle wrote both words and music. He, says one version, was a young artillery officer at Strasburg, who was imbued with considerable poetic and musical talent, and under the combined influence of love and patriotism he wrote the hymn one night in the house of his sweetheart's father during the severe winter of 1792. The young maiden who had inspired him with the idea shed tears upon hearing the stirring strains. At once conveying the exact prevailing spirit of the whole of France, the song quickly spread from Strasburg to Alsace, where the melody was learned by the Marseilles troops then on their way to Paris. The piece created a tremendous furor in the French capital, and soon the refrain was being sung and played all over the country. This is only partly true, because there is some doubt about the sweetheart incident. The real facts are as follows:

Rouget de Lisle was greatly esteemed among his friends for his poetical and musical gifts, and was a particular friend of the family of the Baron de Dietrich, a noble Alsatian then mayor of Strasburg. "One night during the winter of 1792 the young officer was seated at the table of this family. The hospitable fare of the Baron had been so reduced by the calamities and necessities of war that nothing," says Mme. Fanny Raymond Ritter, "could be provided for dinner that day except garrison bread and a few slices of ham. Dietrich smiled sadly at his friend, and lamenting the poverty of the fare he had to offer, declared he would sacrifice the last remaining bottle of Rhine wine in his cellar, if he thought it would aid Rouget's poetic invention, and inspire him to compose a patriotic song for the public ceremonies shortly to take place in Strasburg. The ladies approved, and sent for the last bottle of wine of which the house could boast." After dinner Rouget sought his room, and though it was bitterly cold he at once sat down at the piano, and between reciting and playing and singing eventually composed "La Marseillaise," and, thoroughly exhausted, fell asleep with his head on his desk.

In the morning he was able to recall every note of the song, immediately wrote it down, and carried it to his friend Dietrich. Every one was enchanted with the song, which aroused the greatest enthusiasm. A few days later it was publicly given in Strasburg, and thence it was conveyed by the multitude to the insurgents of Marseilles. Of its later popularity we all know.

Rouget's mother was a most devoted Royalist, and asked, "What do people mean by associating our name with the revolutionary hymn which those brigands sing?" Rouget himself, proscribed as a Royalist, when flying for his life in the Jura mountains, heard it as a menace of death, and recognizing the well-known air, asked his guide what it was called. It had then been christened the "Marseillaise Hymn," and was so called until hymns went out of fashion, when it was known by the one word.

In his late years Rouget is said to have been twice in prison, and to have been reduced to the utmost poverty. A short time before his death, when all hopes and ambitions had been extinguished in him by age, he was decorated with the ribbon of the Legion of Honor. Soon after this tardy recognition several pensions were conferred upon him, which he did not live long to enjoy. He was the author of many essays, songs, dramas, and musical compositions, his sole means of support during a large part of his life being his literary labors. He died in 1836.

Of the words, only six stanzas were originally written, but at least a dozen more were added by other hands about the same time. We append the first stanza of Rouget's version:

Allons, enfants de la Patrie!
Le jour de gloire est arrivé;
Contre nous de la tyrannie
L'étendard sanglant est levé.
Entendez-vous, dans les campagnes,
Mugir ces féroces soldats?
Ils viennent jusque dans nos bras,
Egorger nos fils, nos compagnes!

Aux armes, citoyens!
Formez vos battaillons:
Marchons, marchons, qu'un sang impur
Abreuve nos sillons.

The Republican version of the lyric differs somewhat from the original.

One of the first and best English versions, which is

given below, was published as early as 1795, only three years after Rouget's song was written. Unfortunately the translator's name is unknown.

I

Ye sons of France, awake to glory,
Hark! hark! what myriads bid you rise!
Your children, wives, and grandsires hoary,
Behold their tears and hear their cries!
Shall hateful tyrants, mischief breeding,
With hireling hosts, a ruffian band,
Affright and desolate the land,
While peace and liberty lie bleeding?

Refrain

To arms! to arms, ye brave!
Th' avenging sword unsheathe!
March on, march on, all hearts resolved
On victory or death.

II

Now, now the dangerous storm is scowling
Which treacherous kings, confederate, raise;
The dogs of war, let loose, are howling,
And lo! our fields and cities blaze.
And shall we basely view the ruin,
While lawless force, with guilty stride,
Spreads desolation far and wide,
With crimes and blood his hands imbruing?

III

With luxury and pride surrounded,
The vile, insatiate despots dare,
Their thirst of power and gold unbounded,
To mete and vend the light and air;
Like beasts of burden would they load us,
Like gods would bid their slaves adore;
But man is man, and who is more?
Then, shall they longer lash and goad us?

IV

O Liberty! can man resign thee,
Once having felt thy gen'rous flame?
Can dungeon, bolts, and bars confine thee,
Or whips thy noble spirit tame?
Too long the world has wept, bewailing
That falsehood's dagger tyrants wield:
But freedom is our sword and shield,
And all their arts are unavailing.

Of "La Marseillaise" Lamartine says: "It received from the circumstances amid which it arose an especial character that renders it at once solemn and sinister; glory and crime, victory and death, are mingled in its strains." And Heine wrote of it in 1830: "A strong joy seizes me, as I sit writing! music resounds under my window, and in the elegiac rage of its large melody I recognize that hymn with which the handsome Barbaroux and his companions once greeted the city of Paris. What a song! It thrills me with fiery delight, it kindles within me the glowing star of enthusiasm and the swift rocket of desire. Swelling, burning torrents of song rush from the heights of freedom, in streams as bold as those with which the Ganges leaps from the heights of the Himalaya! I can write no more, this song intoxicates my brain; louder and nearer advances the powerful chorus—'Aux armes, citoyens!'"

To hear a large concourse of enthusiastic Frenchmen sing this song is an experience of the most thrilling description. Rachel chanted it with such fire and passion that the audience grew crazy with excitement and, as it were, reached for their swords. The music of "La Marseillaise" is at once striking and enthralling, the theme forcible, and the refrain so pathetic and expressive that few can hear it without being affected to tears.

CHAPTER IV

GERMAN NATIONAL SONGS

"Was ist des Deutschen Vaterland?"—"Das Schwertlied"—"Die Wacht am Rhein"—Other Rhenish Songs—Karl Wilhelm and Max Schneckenburger—The "Kutschke" Lieder.

MOST of the national (historical) German songs date from the time during which the German states were under the heel of the great Napoleon, or had just emancipated themselves—that is, from 1805 to 1814. As is well known, from the earliest ages Germany was cut up into many provinces ruled by different princes and barons, and subject to varying and far from satisfactory laws. These separate states were constantly at war with each other, and in the dissensions that were ever rife were to be considered the conflicting claims of Austria and Prussia and those of Bavaria, Würtemberg, and Saxony. Then followed Westphalia, Hesse-Darmstadt, Mecklenburg, and other principalities more or less turbulent, and dissatisfied with the ruling of the petty princes and the controlling of the Great Powers. And it was not until the eclipse of Napoleon that any hope of deliverance appeared. In 1813 Frederick William III of Prussia struck the keynote of freedom when he called upon all the states to fight together for the Fatherland.

It is to this epoch-making time that Germany owes the birth of such songs as "Was ist des Deutschen Vaterland?" "Das Schwertlied," and other national songs. Indeed, all the songs of this period are really war hymns. The French Revolution had sounded the knell of despotism, not only in France, but in Germany

also. The principle underruning all these battle chants was: First drive out the French, and then restore the native powers that be, but with essential modifications. The princely prerogatives were to be curtailed, and more constitutional modes of government introduced. This explains to a certain extent the extraordinary patience with which the German princes bore the French yoke; they feared the new aspirations of their subjects, who, if victorious, would diminish their personal influence and strength quite as much as Napoleon could do.

Chief among the new politicians were the educated youth of the country, notably the students' associations (Burschenschaften). In those days it was treason, punishable by imprisonment, to talk of reconstituting the German Empire, and consequently up rose the secret societies intent upon internal reformation. The Burschenschaften contributed enormously to the popular song-lore.

Ernst Moritz Arndt was the author of "What is the German's Fatherland?" (Was ist des Deutschen Vaterland?). He was a cultivated writer and a professor at Greifswald and Bonn. He was born in 1769, and died in 1860. Eleven years after his death, when William I was proclaimed German Emperor at Versailles, the prophecy of Arndt's song was fulfilled:

Where'er men speak in German tongue,
Where German songs to God are sung,
That only be thy boundary line—
That, valiant German, call it thine.
The whole of Germany shall it be!
O God of heaven, look down and see,
And German courage to us send,
To love and guard it to the end.

The unfortunate Körner, author of "Das Schwertlied," who wrote several plays of considerable merit, also published a great many songs under the title "Leier und Schwert" (Lyre and Sword). Karl Theodor Körner was the son of very respectable parents, of Saxony. He was born in 1791, and had as a lad the happiness to be acquainted with the great Schiller. Although somewhat delicate, he was a handsome and accomplished youth, and gave promise of great intellectual strength. He studied with success at the universities of Leipzig, Berlin, and Vienna, and at the age of twenty appeared as poet with a tragedy that had a large measure of popularity. He had known Schiller and Goethe, and now became intimate with Humboldt and Schlegel. Just at the time that Prussia's call to arms resounded through the length and breadth of the land, he fell in love with a beautiful maiden, and they were duly betrothed. But his country called upon him to fight, and so he joined the corps of volunteers known as "The Black Huntsmen."

His prowess and daring soon caused him to be made a lieutenant, and during the intervals of rest he wrote many a lyric round the bivouac fires, and in particular the fine war song "The Summons to Arms" and the magnificent "Prayer before Battle."

He composed his famous "Sword Song," "Du Schwert an meiner Linken," when lying in ambush waiting for the enemy, in the month of August, 1813. Two hours later he was shot dead, some authorities say by a renegade countryman, in a fight near Schwerin, in Mecklenburg. Others say that he was killed by the French, who surprised and surrounded him and his comrades. The lyric was found in his pocket-book. He was buried by the roadside near an oak-tree, and a monument marks the resting-place of this brave patriot, who was only twenty-two when he was killed. We give the first verse of the "Sword Song" in the original, and also a translation:

Du Schwert an meiner Linken,
Was soll dein heitres Blinken?
Bin freien Mannes Wehr,
Das freut dem Schwerte sehr.

Blade on my left side gleaming,
Why thus so brightly beaming?
I serve a freeman's need,
And that is joy indeed.

There are sixteen verses, all of surprising power and stirring rhythm. The music, which was composed by Weber, has added greatly to the celebrity of the passionate stanzas.

Many other national songs were written later, such as "Deutschland über Alles," by Hoffmann von Fallersleben. The chief modern patriotic song is, of course, "Die Wacht am Rhein"; the hymn "Heil dir im Siegeskranz" is sung to the same tune as "God Save the King," as is also our American national hymn "My Country, 'tis of Thee." The Rhine comes in for a good share of notice in patriotic poems. The well-known song of Nicolaus Becker, written about the year 1840, and entitled "Sie sollen ihn nicht haben, den freien deutschen Rhein" (They—the French—shall not have it, the free German Rhine), was answered by the satirical poem of Alfred de Musset, "Nous l'avons eu, votre Rhin allemand" (We have had it already, your German Rhine!).

In Prussia the favorite patriotic song during the middle of the last century was "Ich bin ein Preusse, kennt ihr meine Farben?" (I am a Prussian, do you know my colors?). It is now somewhat out of date, but the melody, by A. Neithardt, which is stirring, is frequently adapted to other songs.

The German patriotic songs of the present day are mostly tame and commonplace; there is a sameness of expression that makes them feeble and unexciting. In Germany, as in all countries, stirring songs are seldom written except at stirring times. The song "Schleswig-Holstein, Meerumschlungen" is still remembered in North Germany; it dates from the period when the provinces Schleswig and Holstein were struggling with Denmark for their independence. This capital piece was written in 1844 by Chemnitz. "Patriotic" songs were common under Frederick the Great, but they were mainly mere glorifications of the famous commander, and with the exception of "Fredericus Rex" none, perhaps, is of particular merit.

National ideas in Germany were chiefly carried on after the fall of the French First Empire by the gymnastic associations (Turnvereine), which were very numerous just after 1816.

In the turbulent times of 1848-49 "Die Fahne Schwarz-roth-gold" was very much the vogue. Among the principal popular song-writers of the nineteenth century were Schenkendorf, Hoffmann von Fallersleben, Rückert (read his "How Christ came to a Lonely Child"), Heine, Geibel, Scheffel, and Freiligrath

("Hurra, Germania" and "Were I before the Gates of Mecca"), besides of course the great masters, known to all the world.

It is not our intention to treat of the songs founded on the Rhine legends; they are too numerous, and many of these beautiful pieces are familiar, as, for instance, Heine's lovely lyric "Die Lorelei." Freiligrath and Scheffel are favorites with all lovers of the ballad; the latter and Chamisso produced some exquisite humorous and pathetic poems. "The Widow's Son" and "The Toy of the Giant's Child" are splendid specimens of Chamisso's talent. Rückert's "Barbarossa" (the old legend of the Emperor Frederick Red-beard, whom the popular imagination of the Middle Ages pictured as confined underground with his beard growing through the stone table at which he was sitting!) is still a leading favorite in student circles. The touching ballad "Andreas Hofer" is much sung in South Germany and the Tyrol. Andreas Hofer is the name of the heroic innkeeper who was shot as a rebel in 1810.

Humorous, agreeable songs—mostly of a bacchanalian character—are as plentiful as blackberries in September, and need no further mention.

And now let us inquire into the story of "The Watch on the Rhine." This was written by Max Schneckenburger in 1840, and, as is not uncommon in the history of literature, it has superseded much better poems on the subject. It was selected from a great number to be the war song of 1870, when it immediately took the place of Körner's "Schwertlied." Schneckenburger was born at Thalheim, Würtemberg, in 1819. He was a quiet and obscure merchant, who, as far as we have been able to discover, was never moved to write, or at any rate publish, any more than this one song.

"The Watch on the Rhine" had a rival in a piece that commenced:

> It never shall be France's,
> The free, the German Rhine,
> Until its broad expanse is
> Its last defender's shrine.

But the martial "Watch" became the universal favorite when the aged King of Prussia rode forth to meet and vanquish the foe, and with the defeat of France the dream of Bismarck's life was realized, for, having quarreled with and conquered and annexed Schleswig-Holstein, Prussia assumed the head of a United Germany—the best thing, as events have proved, that could have happened to the Fatherland.

> Es braust ein Ruf wie Donnerhall,
> Wie Schwertgeklirr und Wogenprall:
> Zum Rhein, zum Rhein, zum deutschen Rhein,
> Wer will des Stromes Hüter sein?
> Lieb' Vaterland, magst ruhig sein,
> Fest steht und treu die Wacht am Rhein.

When Schneckenburger saw the French threatening the left bank of the Rhine, his patriotism was inflamed, and in a moment of exaltation, as one rendering has it, he sang:

> The Rhine is safe while German hands
> Can draw and wield the battle-brands,
> While strength to point a gun remains,
> Or life-blood runs in German veins.

Of the many English translations of "The Watch on the Rhine," that given in Warner's "Library of the World's Best Literature" is perhaps the best. It is as follows:

> A voice resounds like thunder-peal,
> 'Mid dashing wave and clang of steel:
> "The Rhine, the Rhine, the German Rhine!
> Who guards to-day my stream divine?"
>
> CHORUS
>
> Dear Fatherland! no danger thine:
> Firm stand thy sons to watch the Rhine!
>
> They stand a hundred thousand strong,
> Quick to avenge their country's wrong;
> With filial love their bosoms swell,
> They'll guard the sacred landmark well!
>
> The dead of a heroic race
> From heaven look down and meet their gaze;
> They swear with dauntless heart, "O Rhine,
> Be German as this breast of mine!"
>
> While flows one drop of German blood,
> Or sword remains to guard thy flood,
> While rifle rests in patriot hand,
> No foe shall tread thy sacred strand!
>
> Our oath resounds, the river flows,
> In golden light our banner glows;
> Our hearts will guard thy stream divine:
> The Rhine, the Rhine, the German Rhine!

The music was composed by Karl Wilhelm, who was born at Schmalkalden, Prussia, in 1815.

"The power of this song," says Colonel Nicholas Smith, "was so great that it was afterward seized by four eminent composers—F. Mendel of Berne, in 1840; Leopold Schroter of Warlitz, in 1852; F. W. Sering of Strasburg, in 1852; and last, and greatest of all, Karl Wilhelm of Schmalkalden. The words of 'Watch on the Rhine' were first sung to Wilhelm's melody on June 11, 1854. Schneckenburger died in 1849, long before his song became famous, as it did not attain widespread popularity until the breaking out of the Franco-Prussian war. It then became the song of the mightiest army of modern Europe, and, in fact, the pæan of all Germany; and nothing could resist the song of the Rhine in the defense of that country against the attacks of France.

"Emperor William, recognizing the influence of the melody of 'Watch on the Rhine' on the German army, gave Wilhelm a pension of $750 a year, and when he died, in 1873, his native city erected a handsome monument to his memory."

The most popular song of the German soldiers during the war of 1870-71 was the so-called "Kutschke Lied." In the "Neue Preussische Zeitung" of August 14, 1870, there was a paragraph, probably by Hesekiel, stating: "Among the many songs of this war, decidedly the best of the hero songs is that composed by Fusilier 'Kutschke' at the advanced posts at Saarbrück. As he saw the French running away at the edge of the wood he sang:

> Was kraucht da in dem Busch herum?
> Ich glaube es ist Napolium.

Both text and words are simple and thoroughly soldierly."

Charlot's "Chanson des Allemands contre la France pendant la guerre d'invasion 1870-71" attributes the composition to a Prussian general, probably the Crown Prince. It was evident, indeed, that the song was the work of a man of education, who was attempting to write in a popular style. The real author was Alexander Pistorius, one of the most unpopular men of his day, a declared Lichtfeind, afterward a Lutheran minister at Basedow, in Mecklenburg, who had been a soldier in his youth. The song is a development of some verses written about the first Napoleon:

Was hat der rum za Kraachen dort?
Drauf, Kameraden, jagt ihn fort,

and originally consisted of four stanzas that were printed in the "Mecklenburgische Anzeiger" for the first time. At once various guesses as to the author were made, while presents of all kinds, from all parts, were sent to the army in the field for the brave Fusilier "Kutschke." But Pistorius had a rival claimant. A Rhineland poet arose and said that he had written a song exactly the same in a Rhenish railroad car, where he left it lying, and that in all probability Pistorius had picked it up. Pistorius was most likely never on a Rhenish railroad in his life, and the Rhenish poet finally abandoned his claim. The whole song, however, is inspired by the old song of the War of the Liberation that begins:

Immer langsam voran, immer langsam voran,
Dass die östreich'ssche Landwehr nachkommen kann!

The other "Kutschke" Lieder, eight in number, were written by Gustav Schenk, editor of the "Berliner Fremdenblatt." Pistorius died in 1877.

CHAPTER V

ENGLISH SONGS

The Song of Blondel and King Richard—"My Pretty Jane"—"Sally in Our Alley"—"What Though I Am a Country Lasse"—"God Save the King," "Roast Beef," and "Rule Britannia" all date from 1740—"Hearts of Oak."

ONE of the earliest songs with a history is the piece sung by Blondel to his master, King Richard I, when his Majesty was in prison. In 1190 Richard of the Lion Heart joined the Crusade with Philip Augustus of France, but, a division taking place between the two princes, the latter returned to Europe. Richard remained in the East, where he displayed uncommon vigor against Saladin, whom he defeated near Cæsarea, and having made a truce, he embarked in a vessel which was wrecked on the coast of Italy. He then traveled in disguise through part of Germany, but being discovered by Leopold, Duke of Austria, he was made prisoner and sent to the Emperor Henry II, who had him confined in a castle, until discovered by his favorite minstrel as related below. We give the original diction:

"The Englishmen were more than a whole yeare without hearing any tydings of their king, or in what place he was kept prisoner. He had trained up in his service a Rimer or Minstrill called Blondel de Nesle, who (so saith the manuscript of Old Poesies, and one Auncient Manuscript French Chronicle), being so long without the sight of his lord, his life seemed wearisome to him, and he became confounded with melancholy. Knowne it was that he came backe from the Holy Land but none could tell in what country he arrived. Whereupon this Blondel resolving to make search for him in many countries but he would hear some newes of him. After experience of divers dayes in travaille, he came to a towne (by good hap) neere to the Castell where his maister King Richard was kept. Of his host he demanded to whom the Castell appertained and the host told him it belonged to the Duke of Austria. Then he enquired whether there were any prisoners therein detained or no, for always he made such scant questionings wheresoever he came. And the hoste gave answer, there was only one prisoner, but he knew not what he was, and yet he had been detained there more than the space of a yeare When Blondel heard this he wrought such meanes that he became acquainted with them of the castell, as minstrills doe easily win acquaintance anywhere. But see the King he could not, neither understand that it was he. One day he sat directly before a window of the castell where King Richard was kept prisoner, and began to sing a song in French which King Richard and Blondel had some time composed together. When King Richard heard the song, he knew it was Blondel that sung it; and when Blondel paused at halfe of the song, the King began the other halfe and completed it. Thus Blondel won knowledge of the king his maister and returning home into England made the barons of the countrie acquainted where the king was."

This happened about the year 1193. We append a translation of the old Provençal lines sung by the troubadour Blondel and Richard Cœur de Lion:

BLONDEL

Your beauty, lady fair,
None view without delight,
But still so cold an air
No passion can excite;
Yet this I patient see
While all are shunned like me.

RICHARD

No nymph my heart can wound
If favor she divide,
And smiles on all around,
Unwilling to decide;
I'd rather hatred bear
Than love with others share.

It is stated somewhere that "My Pretty Jane" has proved the most profitable song ever issued; and yet it was almost by accident that it was given to the world at all. Edward Fitz-Ball, the author of the lyric, and of something like a hundred plays, when a youth, lived at Burwell, an old-fashioned village about three miles from Newmarket, on the road to Cambridge. It was his custom to pass along one of the numerous lanes round the village, in the early morning, for the purpose of looking after his father's property. In his route there happened to be in this particular lane the house of a farmer, who had a pretty daughter called Jane. And often, as young Fitz-Ball wended his merry way, this girl would peep round the corner of the blind of her window, showing only her eyes, forehead, nose, hair and ears, and with charming simplicity nod to him as he passed along.

One day in the bright summer-time, when "the bloom is on the rye," the future librettist sat down on a convenient stile, and wrote in less than ten minutes the words of the excellent song "My Pretty Jane." When he left his native place for London, and obtained an engagement to write songs for the management of Vauxhall Gardens, he discovered "My Pretty Jane" among his other almost forgotten manuscripts, and gave it to Sir Henry Bishop to set. Sir Henry Bishop, however, was not always satisfied with his own compositions, and discarded the song after he had composed the music. When applied to for a new lyric, Fitz-Ball said, "If 'Pretty Jane' won't do, I shall write no other." So they proceeded to Sir Henry Bishop's house, but found that gentleman out. Poking about his room Fitz-Ball lighted upon the song, which had been thrown in the waste-paper basket. The manager accepted it on the author's responsibility, and that night it was sung by George Robinson, the great tenor of the day, and at once created an enormous success. Then it was sung by Alexander Lee, and afterward it was associated with the name of Sims Reeves. The original "Pretty Jane" is believed to have died of consumption; her portrait, painted by Fitz-Ball, passed into the possession of the dramatist's daughter.

In the original version of "My Pretty Jane," as printed in "Thirty-five Years of a Dramatic Author's Life," and as it is sung to this day, the second verse begins:

Oh, name the day, the wedding day,
And I will buy the ring;
The Bridal Maids in garlands gay,
And village bells shall ring.

Edward Fitz-Ball was a curious man, but a most indefatigable worker. He died October 27, 1873, aged eighty years.

The delightful old ballad "Sally in our Alley" was written and composed, as everybody knows, by that erratic genius Henry Carey, whose granddaughter was the mother of the great Edmund Kean. Carey, who was a most prolific verse-maker and composer, is said to have been a natural son of George Savile, first Marquis of Halifax. He was very popular both as dramatist and musician. He was a most extraordinary worker, and was constantly producing new operas and operettas from his fertile brain. Besides a large number of plays, he wrote that never-to-be-forgotten burlesque "Chrononhotonthologos," which he described as "The most Tragical Tradegy that ever was Tragedized by any Company of Tragedians." It was produced with enormous success at the Haymarket Theater, February 22, 1734.

In 1713 Carey published a volume of his poems, and later his songs, cantatas, catches, etc. But of all his compositions "Sally in our Alley" will be ever the most popular (many of his other pieces would well bear resuscitating), and will transmit his fame to a remote posterity. It is "one of the most striking and original melodies ever written." Carey's account of its origin is as follows: "A shoemaker's apprentice making a holiday with his sweetheart, treated her with a sight of Bedlam, the puppet-shows, the flying chairs, and all the elegancies of Moorfields, whence, proceeding to the Farthing Pie House, he gave her a collation of buns, cheese cakes, gammon of bacon, stuffed beer, and bottled ale, through all which scenes the author dodged them." Charmed with the simplicity of their courtship, he drew from what he had witnessed this little sketch of nature. He adds, with pardonable pride, that Addison had more than once expressed his approbation of his production. "Strange to say, he was much ridiculed by some of his acquaintance for the performance, which nevertheless made its way into the polite world." It was utilized in "The Beggar's Opera" by Gay in 1728, and sung by Macheath in the "Medley," in scene 2, act iii. It was also introduced into several other plays and parodied and imitated right and left. Carey's music was superseded in 1760 by an older tune (about 1620) called "What though I am a Country Lasse," which it curiously resembled, and to which it is now always given.

Carey, who was created Mus. Doc., died (probably by his own hand) October 4, 1743, though how old he was it is not easy to say. Some say he was eighty, others that he was under fifty. His posthumous son, George Savile Carey, inherited much of his father's talents and also his characteristics. He was an actor and an entertainer, and appeared to succeed better in the latter line. He always claimed that his father wrote both words and music of "God Save the King." Chappell supports this, and says it was written for a birthday of George II. Dr. Finck is of the same opinion. It was G. S. Carey's daughter Anne who was the mother of Edmund Kean; the father was a

Jew. The claim of Henry Carey has been much disputed, in favor of Dr. John Bull.

According to Sir George Grove, "God Save the King" became known publicly in 1745 by being sung at the theaters as a loyal song or anthem during the Scottish rebellion. The Pretender was proclaimed at Edinburgh, September 16, in that year, and the first appearance of "God Save the King" was at Drury Lane, September 28. For a month or so it was much sung at both Covent Garden and Drury Lane; Burney harmonized it for the former, and Arne for the latter. Both words and music were printed in their present form in the "Gentleman's Magazine," October, 1745. How far "God Save the King" was compiled from older airs will perhaps never be ascertained, as several exist with a certain resemblance to the modern tune.

It is a wonderful coincidence, that to the year 1740 the English are indebted for the first great public success of three of their most popular and most national songs, "God Save the King," "The Roast Beef of Old England," by Henry Fielding, and "Rule Britannia," by James Thomson; while just nineteen years later appeared the magnificent patriotic song "Hearts of Oak," written by David Garrick, who had a pretty wit for turning a ballad, and composed by Dr. Boyce. "Hearts of Oak" was first sung in public by Mr. Champnes at Drury Lane Theater, December, 1759, in a Christmas entertainment entitled "Harlequin's Invasion," prepared by Garrick himself. It was written under the inspiration of the year (1759) of Pitt's greatest triumphs, the year of Minden and Quiberon and Quebec, the "wonderful year" of the lyric, a year in which the British arms were covered with glory by the Marquis of Granby, Lord Hawke, and General Wolfe.

> Come, cheer up, my lads, 'tis to glory we steer,
> To add something more to this wonderful year;
> To honor we call you, not press you like slaves,
> For who are so free as the sons of the waves?

"Roast Beef" was adapted to a tune composed by Richard Leveridge, about 1728, who also wrote part of the words at the time. The song, with Fielding's improved lyric, was published in Walsh's "British Miscellany," about 1740.

CHAPTER VI

SONGS OF POLITICS AND RELIGION

How "Rousseau's Dream" Passed from the Stage to the Church—"The Vicar of Bray" and His Principles—"Lilliburlero" and the Revolution of 1688; Later a Nursery Song.

THE song known as "Rousseau's Dream" is extracted, so far as the air goes, from Jean Jacques Rousseau's opera "Le devin du village," which was produced in 1752. In the original it is a pantomime tune, without words, and the name of "Rousseau's Dream" was first given to it in print by J. B. Cramer. The English words, "Now, while eve's soft shadows blending," were written to the melody by William Ball. Some organists of the Church of England (acting upon the principle of "not letting the devil have all the pretty tunes") occasionally employ it as a psalm or hymn tune.

In this connection of thought a quotation from Chappell's "Popular Music of the Olden Time" will be apropos: "Some writers have asserted that the popular tunes of different countries sprang from the Church; but this is mere assertion, without one atom of proof. The better feelings of man have ever revolted at such appropriations. To sing them would have been thought the extreme of ribaldry. On the contrary, in all countries, the case has been reversed. In the Vatican Library at Rome there are now eighty volumes of masses constructed upon popular tunes by composers of various nations. Our Scottish brethren have their 'Compendious Book of Godly and Spiritual Songs, turned out of Profane Ballads,' and curiously enough, these are chiefly parodies upon English songs, such as 'John, come kiss me now,' and sung to English tunes. The custom of singing 'psalms to hornpipes' has not died away even yet, for we may still point to instances whichever way we turn, and whether at home or abroad." Mr. Chappell was not quite right in his assertions. A goodly number of hymn-tunes have been converted to the uses of secular words and entertainments. The Salvation Army sing many of their hymns to good old English secular melodies.

That "pious" song "The Vicar of Bray," written about 1720, to an older air called "The Country Garden" (1690), was occasioned by the following circumstances. The Vicar of Bray, in Berkshire, was a papist under the reign of Henry VIII, and a Protestant under Edward VI; he was a papist again under Mary, and once more became a Protestant in the reign of Elizabeth. When this scandal to the cloth was reproached for his versatility of religious creeds, and taxed for being a turncoat (he had seen some martyrs burned at Windsor and doubtless found the fire too hot for his tender temper) and an inveterate changeling, he replied, "Not so, neither; for if I changed my religion, I am sure I kept true to my principle: which

is, to live and die the Vicar of Bray!" This vivacious and reverend hero gave birth to a sort of proverb peculiar to the county of Berkshire, "The Vicar of Bray will be Vicar of Bray still."

But how has it happened, demands D'Israeli in his "Curiosities of Literature," that this vicar should be so notorious, and one in much higher rank, acting the same part, should have escaped notice? Dr. Kitchen, Bishop of Llandaff, an idle abbot under Henry VIII, was made a busy bishop; Protestant under Edward, he returned to his old master under Mary; and at last took the oath of supremacy under Elizabeth, and finished as a Parliament Protestant. A pun spread the odium of his name; for they said that he had always loved the *Kitchen* better than the *Church*.

"The Vicar of Bray" was doubtless a general satire on the numerous Church renegades. The words were by an officer in Colonel Fuller's regiment. The original vicar is believed to have been Simon Alleyn; though Ray gives the honor to an Independent named Simon Symonds.

Of that absurd song "Lilliburlero," Percy, in his "Reliques of Ancient English Poetry," says: "The following rhymes, slight and insignificant as they may now seem, had once a most powerful effect and contributed not a little toward the great revolution in 1688." "Burnet says," he continues, "a foolish ballad was made at that time treating the papists, and chiefly the Irish, in a very ridiculous manner, which had a burden said to be Irish words, 'Lero, lero, lilliburlero,' that made an impression on the (King's) army that cannot be imagined by those that saw it not. The whole army, and at last the people, both in city and country, were singing it perpetually. And perhaps never had so slight a thing so great an effect."

It was written, or at least published, on the Earl of Tyrconnel's going a second time to Ireland, in October, 1688. The ridiculous burden is said to date from 1641. The words are simply trash, but it was Lord Wharton's boast that he drove James II from the throne with a few verses and a tune. Though the words were by Lord Wharton, the melody was composed by Henry Purcell, and it was almost entirely owing to the catching refrain that the song was sung at all. This quaint march and quickstep was originally printed in "The Delightful Companion: or, Choice New Lessons for the Recorder or Flute," 1686, a very rare and scarce work. "Perhaps," says Percy, "it is unnecessary to mention that General Richard Talbot, newly created Earl of Tyrconnel, had been nominated by King James II to the lieutenancy of Ireland, in 1686, on account of his being a furious papist, who had recommended himself to his master by his arbitrary treatment of the Protestants in the preceding year, when only lieutenant-general, and whose subsequent conduct fully justified his expectations and their fears."

We give the first verse as a curiosity, notwithstanding its lack of merit:

Ho, broder Teague, dost hear de decree?
Lilli burlero bullen a la!
Dat we shall have a new deputie,
Lilli burlero bullen a la!
Lero! lero! lilli burlero, lero lero, bullen a la,
Lero! lero! lilli burlero, lero lero, bullen a la!

The wild "Lilliburlero" chorus comes in at the end of each verse as indicated in the first. It would be curious to know what language Lord Wharton thought he was imitating when he wrote this gibberish. It achieved its aim, anyhow, says a chronicler of the period. "A late viceroy, who has so often boasted himself upon his talent for mischief, invention and lying, and for making a certain 'Lilliburlero' song; with which, if you will believe himself, he sung a deluded prince out of three kingdoms."

Thenceforward "Lilliburlero" became a party tune in Ireland, "especially after 'Dublin's Deliverance; or the Surrender of Drogheda,' and 'Undaunted Londonderry,'" appropriate words being written to the jingle and sung throughout the land. It has now fallen into disuse. Shadwell and Vanbrugh and other dramatists frequently refer to the tune in their plays; Sterne also mentions it in "Tristram Shandy." Purcell makes use of it again in his "Gordian Knot Unty'd," but it only lives now in the old nursery rhyme:

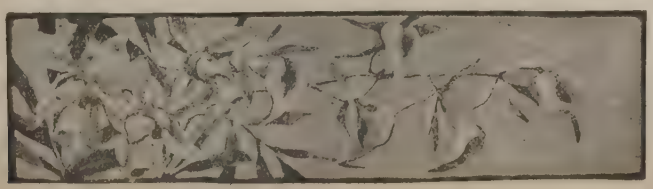
There was an old woman toss'd up in a blanket,
Ninety-nine times as high as the moon,

and in the convivial chorus:

A very good song, and very well sung,
Jolly companions every one,

which seems to be the inevitable fate of many martial strains!

Though Lord Wharton is generally believed to have written "Lilliburlero," this has never been conclusively proved. Dr. Charles Mackay identified the refrain as part of a solar hymn, astronomical and druidical, reading it thus: "Li! li! Beur! lear-a! Buille na la!" i.e., "Light! light on the sea beyond the promontory! 'Tis the stroke (or dawn) of the morning."



CHAPTER VII

ROMANTIC SONGS

"The Mistletoe Bough," and the Legends on which it was Founded—"Auld Robin Gray"—Are the Claims of Lady Anne Barnard Offset by the Earlier Song "Les constantes amours d'Alix et d'Alexis"?

THE sale of a chest in February, 1893, alleged to be associated with the story of "The Mistletoe Bough," at Basketts-Fletchwood, naturally revived interest in the tragedy (or tragedies) upon which the song is founded, and which is said to have happened in so many families, and much speculation was rife. Some years ago several correspondents tried to thresh the subject out in the pages of "Notes and Queries," but only with partial success. Lieutenant-Colonel H. F. Greatwood claims to have the identical chest at The Castle, Tiverton, North Devon, but it is to be feared that such is not the case. This chest was for a number of years in the possession of the Cope family, of Bramshill, Hertford Bridge, Hampshire, and the late Sir William Cope wrote the booklet mentioned, giving many interesting particulars.

The story as told in verse both by Samuel Rogers and Thomas Haynes Bayly is as follows: A youthful and playful bride on her wedding day hid herself, while playing hide and seek, in an oak chest; she let down the lid, the spring caught, and she was buried alive. She was sought for high and low, but it was not until some considerable time had elapsed that the old chest was broken open, and her skeleton discovered. But though this story is stated as having occurred at Bramshill, no reliable data have ever been discovered to make the belief any more than a tradition. It is denied that any Miss Cope ever met with such a fate, though the incidents have been circumstantially set forth.

Bayly was the author of "I'd be a Butterfly," "She Wore a Wreath of Roses," and other songs and many poems of a homely nature. Joseph Philip Knight wrote the music of "She Wore a Wreath of Roses," and to most of Bayly's lyrics. He was born in 1812 and died 1886.

Although Bayly was a dramatic author, he does not appear to have seen the possibilities of a drama in "The Mistletoe Bough"; but during his lifetime a fellow-dramatist, Charles Somerset, turned it to account, and produced at the Garrick Theater, Whitechapel, in 1834, a melodrama in two acts, entitled "The Mistletoe Bough; or, the Fatal Chest." Somerset's editor says that "a story in Rogers's 'Italy' produced the ballad upon which this drama is founded," and gives an extract from the poem. He continues: "Mr. Somerset, seeing the dramatic impossibility of confining himself to this single incident, has amplified the story by introducing a variety of characters, the most prominent of which is a Goblin Page, a dwarfish, deformed, malignant imp of mischief. The lady dies, not by her own youthful frolic, but the vengeance of a rejected lover, who, after she has got into the chest, stabs her and closes the lid. His treachery meets with retribution. The spirit of his victim stands forth as his accuser; and, in a paroxysm of shame, remorse, and despair, he plants a dagger in his heart!" The transpontine and cispontine dramas were nearly all built that way, sixty years ago—the avenging spirit was always "on top." It is a most wonderful and weird concoction of tragedy and farce playing at hide and seek to the end. The song is introduced and sung as a "Romance and Chorus," and many liberties are taken with Bayly's words. The Spirit also glides on toward the end, and sings a new version of the lyric, suitable to the occasion, to her sleeping lover. Lovell. At one time "The Mistletoe Bough" was a great favorite at the pantomime theaters, and it was frequently introduced into the orchestral selections.

Among the many novelists who have used this title may be mentioned Anthony Trollope, who contributed a story called "The Mistletoe Bough" to the Christmas number of the "Illustrated London News," December 21, 1861.

Up to the present no one has ever questioned Lady Anne Barnard's claim to the authorship of the words of "Auld Robin Gray," and, though we are not going to cast doubt upon the fame of the writer at this late day, we may remark that prior not only to the appearance but to the writing of the world-famous song, there was a French ballad extant containing the gist of the story and the plot, by Paradis de Moncrif, entitled "Les constantes amours d'Alix et d'Alexis."

On the basis of this there have not been wanting writers to charge Lady Anne with plagiarism, with what justice we cannot undertake to say. But there is one very curious thing about Lady Anne Barnard, and that is that we have no record whatever of her ever having written any other song or composed anything else of literary merit, with one slight exception. The author of the French romance mentioned above died in 1770 at the age of seventy-three.

Lady Anne Barnard was the eldest daughter of James Lindsay, fifth Earl of Balcarres, by his wife Anne, daughter of Sir Robert Dalrymple, of Castleton. She was born December 8, 1750, and married, in 1793, Andrew Barnard, son of Thomas, Bishop of Limerick. They went to the Cape (she and her husband), where her husband died in 1807, without issue. Lady Anne returned to London and lived with her sister in Berkeley Square until 1812. The sister's house was a literary center, and was frequented by Burke, Sheridan, Windham, Douglas, and the Prince of Wales, who were all habitual visitors. Lady Anne won the lifelong attachment of the Prince Regent. "Auld Robin Gray" was written by Lady Anne when

she was twenty-one years old. It was published anonymously, and various persons claimed the authorship. Lady Anne did not acknowledge it as her own until two years before her death, when she wrote to Sir Walter Scott and confided the history of the ballad to him. Lady Anne Barnard died May 6, 1825, in her seventy-fourth year.

Augustus J. C. Hare, in "The Story of Two Noble Lives," suggests that Lady Margaret Lindsay was the real victim in "Auld Robin Gray," as written by her sister. It is said, though, that she married "Jamie" after "Robin's"—Mr. Fordyce's—death. We merely repeat this story.

"Auld Robin Gray," which Dr. Cobham Brewer says was written by the authoress to raise some money for the benefit of her nurse—upon what authority we know not—has been adapted to the stage by several writers, both French and English. There is André Theuriet's "Jean Marie," avowedly taken from the story of "Auld Robin Gray," which has been translated again into English by three or four different writers. One version, by George Roy, was given at the Imperial Theater, London, September 22, 1883. And an operetta bearing the same title was produced at the Surrey Theater in April, 1858, with music by Alexander Lee, who died in 1851. Lee composed the music as far back as 1838. The libretto was written by Edward Fitz-Ball, and the piece was intended for the English opera at Drury Lane. There was a previous opera of the same name, written by S. J. Arnold, and composed by his father, Dr. Arnold, produced July 26, 1794, at the Theater Royal, Haymarket.

CHAPTER VIII

SONGS IN VARIOUS KEYS

"Where Are You Going, My Pretty Maid?"—"Mother Goose's" Version—"The British Grenadiers"—The "Miller" Songs—"Sands o' Dee"—"Gather Ye Rosebuds"—"Black-ey'd Susan"—The "Song of the Shirt"—"The Pauper's Drive"—"The Lost Chord"—"Some Day."

LESS than a century ago, "Where are you going, my pretty maid?" was one of the most popular songs of the country and the town. The history and origin of the words and music are enveloped in a maze of uncertainty, though variations by the dozen have appeared from time to time. In "Mother Goose's Nursery Rhymes" there is a version slightly different from what has been generally accepted as the original. The first verse runs:

"Oh, where are you going,
My pretty maiden fair,
With your red rosy cheeks,
And your coal-black hair?"
"I'm going a-milking,
Kind sir," says she;
"And it's dabbling in the dew
Where you'll find me."

"Mother Goose" has formerly been regarded as a native of Boston, Mass., and the authoress of many quaint nursery rhymes. Recent investigation in the field of folk-lore discredits the supposition and refers "Mother Goose" to a French origin of remote antiquity. Several versions of the "Pretty Maid" song are found in different editions of "Mother Goose."

Some discussion on the subject took place in the pages of the English "Notes and Queries," in 1870, when one correspondent said he had known the song personally more than sixty years, and had heard it sung in Monmouthshire by a youth; and that he recollected an old woman born more than a century previous to 1870 who used to sing the song, and probably learned it in her childhood.

The version to which this writer refers, and which, at least in part, is familiar in this country, is as follows:

"Where are you going, my pretty maid?"
"I'm going a-milking, sir," she said,
"Sir," she said, "sir," she said;
"I'm going a-milking, sir," she said.

"What is your fortune, my pretty maid?"
"My face is my fortune, sir," she said,
"Sir," she said, etc.

"Then I won't marry you, my pretty maid."
"Nobody asked you, sir," she said,
"Sir," she said, etc.

"Then I must leave you, my pretty maid."
"The sooner the better, sir," she said,
"Sir," she said, etc.

But this is not the whole of the song. As usually recognized, there are three additional verses which come between the first and second as given above. They are:

"May I go with you, my pretty maid?"
"Yes, if you please, kind sir," she said.

"What is your father, my pretty maid?"
"My father's a farmer, sir," she said.

"Shall I marry you, my pretty maid?"
"Yes, if you please, kind sir," she said.

and then follow the second, third, and fourth verses of the lines already quoted.

The history and origin of that stirring military air "The British Grenadiers" are almost entirely shrouded in mystery and obscurity, and all that is known of it is that the words date from about 1690, while the music is founded on an air of the sixteenth century. The first properly printed copy, an engraved music-sheet, appeared about 1780.

There has been much controversy over "Though Lost to Sight, to Memory Dear"—many persons having asserted that it was a very ancient composition by a certain Ruthven Jenkyns. A song entitled "Though Lost to Sight, to Memory Dear," said to be written by Ruthven Jenkyns in 1703, was published in London in 1880. It was a hoax. The composer acknowledged in a private letter that he had copied the lyric from an American newspaper. There is no other authority for the origin of the song, and "Ruthven Jenkyns," bearing another name, was lately living in San Francisco. George Linley wrote a song commencing—

> Though lost to sight, to memory dear
> Thou ever wilt remain;
> One only hope my heart can cheer,
> The hope to meet again.

But Linley did not invent the phrase, which is said to have been popular as a tombstone heading early in the last century.

From quite the earliest times the "miller" has been a favorite subject with English writers, and almost invariably he has been depicted as a model of sturdy independence. Among the best "miller" songs may be included George Colman's "Merrily goes the Mill," and "The Miller," written by Charles Highmore for Robert Dodsley's entertainment, "The King and the Miller of Mansfield," but the best of all, and the most ancient, is the one beginning "There was a Jolly Miller once lived on the river Dee." Originally there were only two verses, but two more have been added, perhaps by Isaac Bickerstaff, who introduced it into his comic opera "Love in a Village," Covent Garden Theater, 1762. The music of this two-act piece was composed and arranged from early English ditties by the celebrated Thomas Augustine Arne, and "There was a Jolly Miller" was marked "old tune" even then. The old Dee mill at Chester, where the legendary miller of the Dee is supposed to have plied his trade, was burned down in May, 1895. The building, which stood picturesquely on the old Dee Bridge, has had a remarkable history. Its origin goes back to Hugh Lupus, Earl of Chester, and nephew of the Norman Conqueror, who first established the mill in the eleventh century. Charles Kingsley's "Sands o' Dee" commemorates the treachery of the sands at various points, and many a local tradition could be told of hapless strangers lost in the crawling foam.

The history of "My Lodging is on the Cold Ground," so far as concerns the music, will be found in Chappell's "Old English Popular Music." It was originally written by Matthew Lock of "Macbeth" music fame to words by Sir William Davenant, and sung in an alteration of Fletcher's "Two Noble Kinsmen" called "The Rivals," 1664, by Mary, or Moll Davies, one of the earliest English actresses. She sang the song so inimitably that she gained the unenviable approval of Charles II, and their daughter was that Mary Tudor who married the second Earl of Derwentwater.

It is rather strange that though Robert Herrick's delightful lyric "Gather Ye Rosebuds" was set to music by William Lawes and published in Playford's "Ayres and Dialogues," 1659, his "Cherry Ripe" was never so honored until about 1824, when Charles Edward Horn (1786-1849), a vocalist and composer, set it and sung it, and it became an enormous favorite and still remains popular. Horn was undoubtedly indebted to a song by the distinguished Thomas Attwood (1765-1838), and called "Let Me Die," for his pleasing melody, as Herrick was under obligations to Richard Allison's charming stanzas, "There is a Garden in Her Face," written about 1606, for his main idea, the last line of each verse being "Till cherry ripe themselves do cry." Robert Herrick's "Hesperides," in which his "Cherry Ripe" first appeared in print, was published at the "Crown and Marygold" in St. Paul's Churchyard, 1648.

Who wrote that famous love-song "If Doughty Deeds my Lady Please"? Dr. Mackay boldly assigns it to the Marquis of Montrose (1612-50), and certainly there is a likeness in method and style that recalls his efforts. F. T. Palgrave, in the "Golden Treasury," says Graham of Gartmore was the author. Under the title of "O tell Me How to Woo Thee," Sir Walter Scott, in "The Minstrelsy of the Scottish Border," 1812, has this note: "The following verses are taken down from recitation, and are averred to be of the age of Charles I. They have indeed much of the romantic expression of passion common to the poets of that period, whose lays still reflected the setting beams of chivalry; but since their publication in the first edition of this work, the editor has been informed that they were composed by the late Mr. Graham of Gartmore." In the "Dictionary of Eminent Scotsmen" Robert Graham of Gartmore, born 1750, died 1797, is given as the author of the lyric. It was first published as a separate song at Liverpool, 1812, without any composer's name. It was set by Sir Arthur Seymour Sullivan in 1866, and by William Vincent Wallace in 1867.

"Down among the Dead Men," according to a note in the handwriting of Dr. Burney in his collection of English songs, in nine volumes, in the British Museum, was written by a "Mr. Dyer, and it was first sung at the theater in Lincoln's Inn Fields." Whoever wrote it had in mind the drinking-song in Fletcher's "Bloody Brother," from which he borrowed the two lines,

> Best, while you have it, use your breath,
> There is no drinking after death.

The song seems to have been published early in the reign of George I. The composer of the music, a fine characteristic melody, is not known. "Begone! Dull Care" is at least as old as the year 1687, when it first appeared in "Playford's Musical Companion."

"Black-ey'd Susan, or Sweet William's Farewell" was written by Gay, the author of "The Beggar's Opera," and is included among his published poems. The music was composed by Richard Leveridge, a genial, jovial individual, who published a collection of his songs in 1727. "Black-ey'd Susan" was not is-

sued till 1730. Douglas Jerrold wrote his famous play of the same name in 1824 (revived 1896), it being first produced on Whit-Monday of that year at the Surrey Theater, making all the principals connected with the production, except the author, passing rich. The song is introduced into the piece, and is usually sung by Blue Peter.

"How Stands the Glass Around," commonly, at one time, called "General Wolfe's Song," and said to have been sung by him on the night before the battle of Quebec, is first found, as a half-sheet song with music, printed about the year 1710. It was originally known as "The Duke of Berwick's March," and "Why, Soldiers, Why?" It is contained in a manuscript book of poetry in the Advocates' Library, Edinburgh. The tune was also discovered in a ballad opera, "The Patron," 1729. Shield introduced both music and words into the "Siege of Gibraltar."

Though "D'ye ken John Peel?" is essentially a hunting-song, it is so widely known that an authentic history of its hero and its origin has every claim to preservation here, especially as there are several spurious versions and spurious accounts in existence. It was written by John Woodcock Graves about the year 1820 the words are not in the "Universal Songster," published in 1825). John Peel, the hero of the song, a famous Cumberland huntsman, died in 1854 at the age of seventy-eight.

"Tom Moody," generally attributed to Dibdin, but written by Andrew Cherry, the author of "The Bay of Biscay," is another good song of this class, and so is the anonymous "Tom Pearce, or the Old Grey Mare."

To "I'll Hang my Harp on a Willow Tree" is attached quite a bit of royal romance. It was written by a young nobleman who became deeply enamored of Queen Victoria a year or so before she ascended the English throne, which event naturally destroyed his hopes of winning her hand. The words first appeared in an English magazine, and were set to music by Wellington Guernsey.

Thomas Hood's masterpiece, the "Song of the Shirt," was first published in the Christmas number of "Punch" for the year 1843. It was copied into the London "Times," and reproduced in other newspapers immediately. It was inserted anonymously, but ran through the land like wildfire, and became the talk of the day. There was no little speculation as to its author, though several (Dickens among the number) attributed it at once to the right source; at last Hood wrote to one of the daily papers and acknowledged it. He was greatly astonished and not a little amused at its marvelous popularity. His daughter, the late Mrs. Frances Freeling Broderip, commenting upon it, said: "My mother said to him when she was folding up the packet ready for the press, 'Now mind, Hood, mark my words, this will tell wonderfully; it is one of the best things you ever did.'" This turned out to be true; it was translated into French and German, and even Italian. The song was sung about the streets, each itinerant singer putting his or her own tune to it. It was printed on cotton pocket-handkerchiefs and sold at the shops, and it caused as much stir in the little world of home as it did in the greater world outside.

Many composers set the "Song of the Shirt" to music, and as a recitation, with musical accompaniment, it formed the chief feature of several entertainers' programmes.

A piece of verse often attributed to Thomas Hood, being much in his vein, is "The Pauper's Drive":

> Rattle his bones over the stones,
> He's only a pauper whom nobody owns.

The piece was really written by the Rev. Thomas Noel of Maidenhead. It was first published in 1841 or 1843 in a small volume entitled "Rhymes and Roundelays." Henry Russell popularized the words by setting them to music, attributing them to Hood, and singing the piece when on tour. This no doubt gave rise to the misapprehension as to the name of the author. Miss Mitford, in "Recollections of a Literary Life," gives a full description of Noel, and quotes "The Pauper's Drive" *in extenso*. The refrain in the last stanza varies:

> Bear softly his bones over the stones,
> Though a pauper he's one whom his Maker yet owns.

Miss Mitford adds: "The author tells me that the incident of the poem was taken from life. He witnessed such a funeral—a coffin in a parish hearse driven at full speed."

In a recent memoir of Sir Arthur Seymour Sullivan, Charles Willeby cites many instances of the composer's remarkable rapidity in work. "Contrabandista," which followed "Cox and Box," was composed, scored, and rehearsed within sixteen days from the receipt of the libretto. The overture to "Iolanthe" was commenced at nine o'clock one morning and finished at seven the next morning. The overture to "The Yeomen of the Guard" was composed and scored in twelve hours; while the magnificent epilogue to "The Golden Legend" was composed and scored within twenty-four hours. How "The Lost Chord," perhaps the most successful song of modern times, came to be written is related by Willeby in a very touching story. Only a few months after Sir Arthur had accepted the post of principal of the National Training School for Music, he received a severe blow in the death of his brother Frederick, whose talents as an actor were so striking. For nearly three weeks Sir Arthur watched by the sick man's bedside night and day. One evening when the end was rapidly approaching, the sufferer had for a time sunk into a peaceful sleep, and as his faithful attendant was sitting as usual by his bedside, it chanced that he took up some verses by the late Adelaide Anne Procter, with which he had for some time been impressed. Now in the stillness of the night he read them over again, and almost as he did so he conceived their "musical equivalent." A sheet of music-paper was at hand, and he began to write. Slowly the music grew and took shape, until, becoming absorbed in it, he determined to finish the song, thinking that even if in the cold light of day it should appear worthless it would at least have helped to pass the weary hours, so he went on till the last bar was added. Thus was composed "The Lost Chord," a song that has had a universal appeal. There is a story connected with "Once Again," it is said, to the effect that the composer was either under a contract to supply a song by a certain time, or that he wished to procure ready money, and so set

Lionel N. Lewin's words of "Once Again" while on a Saturday to Monday visit at a friend's house, and "realized" without delay on his return to town.

The melody of that fine song "The Vagabond," composed by James L. Molloy to Charles Lamb Kenney's words, was originally used in an operetta by Molloy to a drinking-song. The piece was called "The Student's Frolic," written by Arthur Sketchley. The piece fell flat, all but the "Beer, Beer, Beautiful Beer" melody, which was divorced by Molloy and married to "The Vagabond."

Milton Wellings composed his very successful song "Some Day" under the following circumstances: His wife was away yachting round the Isle of Wight, and he was traveling up from Portsmouth by train. At a station on the line he bought an evening paper, and was horrified to learn from a brief paragraph that a terrible yachting accident had happened at Cowes, and that several lives were lost. He dashed out of the train and telegraphed to some friends at the Isle of Wight, and then continued his journey to London, hoping and expecting to find a reply at his house. To his surprise no telegram came. He wandered up and down the house disconsolate, and without thinking, opened a drawer where he found a copy of some verses which had been sent him months before, but which he had scarcely noticed. Glancing through them hurriedly, the words "I know not when that day may be" caught his eye, and instantly the complete theme of the song burst upon him. Presently came satisfactory telegrams, and he sat down and wrote out the whole of the music from beginning to end. The result we know, for "Some Day" appealed to all classes of singers, and proved a success in every sense of the word. The words were written by Hugh Conway, author of "Called Back," who was cut off just when fame had come to him with bounteous offerings.

CHAPTER IX

A CONTINENTAL GROUP

Scandinavian Songs—Austrian Songs—"God Preserve the Emperor" — "Malbrough" — "Carmagnole" — "Madame Véto"—"Ça ira"—"Charmante Gabrielle"—"Vive Henri Quatre"—"Carnaval de Venise"—"Partant pour la Syrie"—"Heil dir im Siegeskranz"—"Ich bin ein Preusse"—"Kanapee-Lied," "Ein' feste Burg."

BESIDES "La Marseillaise" and "Die Wacht am Rhein," there are a number of famous Continental songs that are familiar, if not by name or words, through their melodies. And of course there are many unknown, except to musicians, which are equally important in the lands of their birth, and are deserving of at least passing mention. Everybody knows the grand Russian National Hymn, and also the beautiful Turkish Hymn, but curiously enough the land of song itself, Italy, has no strictly proper national air, and it is left to the less musical nations as a rule to rejoice in these characteristic features and advantages.

Sweden has ever been more or less patriotic, and the Swedes used to sing lustily "Kung Oscar Stod Pa." A very old national song is "Kung Erik." The Scandinavian popular songs are many and to the country born, and very beautiful and touching some of them are, while others are as fierce and wild as the north wind. Scandinavian songs may be classed under three headings: (1) Legends of yore; (2) glorification of the North with its appalling majesty; (3) welcome of the spring.

Those who have sampled the climate can thoroughly appreciate the Scandinavian heart rejoicing at the return of spring. Of course there are many homely lays and love-lyrics. "Ljung Byhornet" (The Horn on the Heath) is a fine legend, and "Trollhättan" and "Kung Bele" are also legends dear to the souls of the natives. The epic "Frithiofsaga," by Tegner, is something after the style of Longfellow's "King Olaf," and, though not a song, is worth calling attention to. Among the very popular songs are "Du Gamla, Du Friska, Du Fyellhoga-Nord!" (You old, you fresh, you rocky-high North!); "I Dag är Första Maj" (Today is first [of] May). At Christmas they have "Nur är det Jul igen" (Christmas has come again). A well-known Flemish song is "De Vlaamsche Leeun" (The Flemish Lion).

The greatest of all the Austrian pieces is of course Haydn's "Gott erhalte Franz den Kaiser." It is said that during his visits to London Haydn often envied the English their "God Save the King," and the war with France having stirred his pulses and fired his imagination, he resolved to provide the people with an anthem worthy of their fidelity and patriotism. Thus arose his "God Preserve the Emperor," which he composed to words by L. L. Haschka in 1797; it was publicly sung at the national theater at Vienna, and at all the principal theaters in the provinces on the Emperor's birthday in that year, and achieved a glorious reception and lasting popularity. The Emperor was so pleased that he sent Haydn his portrait as a compliment to his success. It was a masterpiece of composition, and remained a favorite with the composer until his death. He introduced a wonderful set of variations on it into his "Kaiser Quartet." During

his last illness in May, 1809, Vienna was again besieged and occupied by Napoleon's troops, and some shot fell not far from where he was dwelling. And though he was treated with the greatest respect by the French officers, some of whom visited him, the bombardment doubtless hastened his death. Toward the close he was greatly alarmed, but cried out to his servants, feeble as he was, "Children, don't be frightened; no harm can happen to you while Haydn is by." The last visit he received, the French being in full occupation, was from a French officer, who sang "In Native Worth" very impressively. Haydn was deeply affected, and embraced the singer. On May 26, 1809, he gathered his servants around him for the last time. He was carried to the piano, and played once more the Emperor's Hymn, and five days later he was dead.

And now let us turn our attention to France and "Malbrough," or "Malbrook," which captured the whole of the empire, and was sung in every café and saloon and "carrefour" in Paris. There is reason to believe that the couplets "Mort et convoi de l'invincible Malbrough" were improvised on the night after the battle of Malplaquet, September 11, 1709, in the bivouac of Marshal de Villars at Quesnoy, three miles from the scene of the fight. The name of the soldier who perhaps satirized the English general as a relief to his hunger has not been preserved, but in all probability he was acquainted with the lament on the death of the "Duke of Guise," published about 1566, the idea and construction of both melodies being so much alike. Chateaubriand, hearing the tune sung by Arabs in Palestine, suggested that it had been carried there by the crusaders either in the time of Godfrey of Bouillon or in that of Louis IX and Joinville, but the style of the music is of the character of the days of Louis XV, and entirely unlike any other.

Unfortunately it is not possible to find either words or music in any collection. They have been handed down from one age to another, and that is all. Had it not been for Madame Poitrine, the wife of a Picardy farmer, who used it as a lullaby for the infant dauphin at the court of Versailles, the song would have died out. Marie Antoinette took a fancy to her baby's cradle-song, and sung it herself, and "Malbrough s'en va-t-en guerre" was soon heard in Versailles, Paris, and later throughout the length and breadth of France. Beaumarchais introduced it in his "Mariage de Figaro" in 1784, and the melody greatly contributed to the popularity of that comedy. It was then constantly introduced into French vaudevilles. Beethoven used it in his "Battle" symphony in 1813 as symbolical of the French army. It is well known among English-speaking people as "We won't go Home till Morning" and "For He's a Jolly Good Fellow." The piece was made the subject of an opera bouffe in four acts, with words by Siraudin and Busnach, and music by Bizet, Jonas, Legouix, and Delibes, which was brought out at the Athénée, December 13, 1867. A great deal of the chanson is a repetition of an older burlesque piece, "Le convoi du duc de Guise" of 1563. The pathetic portions of "Malbrough" exhibit, according to Génin, all the marks of twelfth and thirteenth century versification.

That there exist two versions of "Malbrough s'en va-t-en guerre" is a self-evident fact. First, there is the ancient crusader song; second, the modern burlesque. Both have the melodious burden or chorus, "Mironton, mironton, mirontaine," which M. Littré, in his "Dictionnaire de la langue française," defines as "a sort of popular refrain which is used for sound, and has no sense." The well-known original of the first stanza runs as follows:

Malbrough s'en va-t-en guerre—
Mironton, mironton, mirontaine!
Malbrough s'en va-t-en guerre,
Ne sait quand reviendra.

After "Malbrough" came the terrible "Carmagnole" and "Madame Véto." The "Carmagnole," which grew into frenzied favor during the French Revolution, was generally accompanied by a dance of the same name, and ran:

Que faut il au républicain?
Que faut il au républicain?
La liberté du genre humain,
La liberté du genre humain,
La pioche dans les cachats
L'école dans les châteaux,
Et la paix aux chaumières,
Dansons la Carmagnole
Vive le son du canon!

The origin of the "Carmagnole" is doubtful, but it is believed that an old Provençal ballad was sung to the melody, and thus this tune, to which most likely the peasant girls of Provence danced in the Middle Ages, was also made to do duty while the hapless victims of Danton and Robespierre were being executed. Grétry was under the impression that it was a sailor-song often heard in Marseilles, but in all probability it was a country dance dating from far-off times, adapted to a patriotic military song written in the autumn of 1792.

"Madame Véto" was another production of the Revolution. When kingly privileges and authority went by the board, Louis XVI, as every one knows, stood out for the right of vetoing any laws which the National Assembly might pass. Now the word *véto* was an unknown quantity to the majority, and the crowd grew turbulent and uncontrollable, and Louis XVI was nicknamed "Véto," and the Queen, Marie Antoinette, the "hated Austrian," whom the people detested more, perhaps, than any one else, though it is not generally acknowledged, was shamefully abused—poor Queen! hers was not the fault. And so they were compelled to listen to the indescribably insulting ode (sung to the melody of "Carmagnole"),

Madame Véto avait promis
De faire égorger tout Paris
Mais son coup a manqué
Grace à nos canonniers
Dansons la Carmagnole
Vive le son du canon!

with many repetitions. These verses soon extended to thirteen, and when published by Frère, the song spread like wildfire.

One of the earliest French revolutionary songs—and France has sown a goodly crop from first to last—is "Ca ira," and we may set its date down to October, 1789, when the Parisians marched to Versailles. Gustave Choquet says that the words were suggested to a

street singer named Ladré by General Lafayette, who remembered Franklin's favorite saying at each advance of the American Revolution. Here is the burden of the song:

Ah! ça ira, ça ira, ça ira!
Le peuple en ce jour sans cesse répète:
Ah! ça ira, ça ira, ça ira!
Malgré les mutins, tout reussira,

which later developed more furiously into—

Ah! ça ira, ça ira, ça ira!
Les aristocrat' à la lanterne;
Ah! ça ira, ça ira, ça ira!
Les aristocrat' on les pendra!

The melody to which these words were sung was composed by a player in the orchestra at the opera named Bécour or Bécourt, and was well known as "Carillon national."

Two other French songs are worthy of attention, on account of their celebrity and uncertain origin. These are "Charmante Gabrielle" and "Vive Henri Quatre." The former is generally believed to have been suggested by Henry IV to one of the court poets. Some say that Bertant, Bishop of Séez, composed the couplets inspired by the King. The first verse of this love-romance runs:

Charmante Gabrielle,
Percé de mille dards,
Quand la gloire m'appelle
Dans les sentiers de Mars.
Cruelle départie
Malheureux jour!
Que ne suis je sans vie
Ou sans amour!

This was sent by Henry to Gabrielle d'Estrées, May 21, 1597, when the King was in Paris, prior to his projected campaign against the Spaniards.

As for "Vive Henri Quatre," the same obscurity surrounds its origin, save that the first two couplets of this historical lyric have been generally accredited as the composition of Collé, who was born in 1709 and died 1783. But competent authorities have disputed his claim to any hand in the matter, and trace the words back to a drinking-song of the time of Henry III. The melody is apparently quite original, though the composer's name has not been preserved. One thing is certain, these couplets have been handed down from generation to generation without losing anything of their spirit or freshness; and were spontaneously adopted by the people as the national anthem of royalty at the Bourbon Restoration. On the day when the Allies entered Paris, April 1, 1814, crowds flocked to the Opera to see the Emperor Alexander and the King of Prussia. The opera was Spontini's "Vestale," as an overture to which the band performed "Vive Henri Quatre" amid a perfect storm of bravos; and at the close of the opera the air was again called for, sung by Lays with the whole power of his magnificent voice, and received with rapturous applause. On July 14, 1815, Lays had a similar success when repeating the air at a performance of "Iphigénie en Aulide" and "La Dansonaine" before Louis XVIII, the Emperor of Russia, and the King of Prussia, on the opening of the new theater of the Académie Royale de Musique.

A word may be said of the one-time favorite, the "Carnaval de Venise"—does the present generation know anything of it? Paganini was the first to introduce the piece to England—nay, to the whole world, one may say. The great violinist first heard the melody when he visited the Queen of the Adriatic in 1816. No one seems to know who composed it, though many a musician has added to it, and varied it, and embroidered it from time to time. Several fantasias have been written upon it, notably by Herz and Schulhoff, and these have been played by most pianists of note. It has been introduced into comic operas. Ambroise Thomas introduced variations of it into the overture of his opera "Le Carnaval de Venise," and Victor Massé makes use of it in his "Reine Topaz," with the words

Venise est tout en fêtes
Car voici le carnaval.

The song "Partant pour la Syrie," written and composed by Queen Hortense of Holland, daughter of Josephine and the mother of Napoleon III, is popular in France and is a good specimen of the style of composition to which it belongs. Sir Walter Scott translated the song in 1815, and also another one of Queen Hortense's, "The Troubadour."

The Prussian hymn, which is capable of thrilling the whole German Empire, celebrated, in December, 1893, the centenary of its publication. It was on the return to the Prussian capital of Field-Marshal Duke Ferdinand of Brunswick after his successful engagements with the French at Pirmasens and Kaiserlautern, in Bavaria, that there appeared in the "Spenersche Zeitung," of December 17, 1793, a poem entitled "Berliner Volksgesang." It was signed "Sr" and had "Heil dir im Siegeskranz" as the opening words. The poem had been sent to the paper by Balthasar Gerhard Schumacher, who was in the habit of signing his Latin translations "Sutor" or "Sr," but he was not the writer. The real author was a German Protestant clergyman, Heinrich Harries (1767-1802), and the hymn appeared in its original form in the "Fleusburger Wochenblatt" of January 27, 1790, as a "Song for the Danish Subjects to Sing on the Birthday of their King." In 1873 Dr. Ochmann took up the question of authorship and established Harries's claims, while Dr. Wolfram succeeded in proving that Schumacher, at any rate, was not the original writer. The last two stanzas of Harries's song had reference to Danish affairs, and were therefore omitted by Schumacher, but in 1801 Schumacher published another version, also adding two verses, and the song in its newer form was published with the melody arranged for four voices by Hurka. The versions by Harries and Schumacher were not vastly different, while the similarity between the two poets in some of the parts proves conclusively enough that Schumacher in his alterations was only printing the work of an earlier imitation of "God Save the King."

We give here for what it is worth the latest history of the German National Hymn "Heil dir im Siegeskranz," which has the same melody as "God Save the King," and appeared in a theological journal, "Pastor Bonus," in Trier. The story goes that the air was taken from a Siberian procession chant, and it is told

as follows: It is well known that great as well as mediocre composers have borrowed their musical ideas from the rich store of Catholic Church songs, but it remained undiscovered that the Prussian fatherland made a big loan from the same source. Herr E. Handtmann relates, from traditions of his family, that the text of the "King's-song" was made known in Silesia by Prussian soldiers in the year 1813. But nobody could sing the words. Then it happened that officers of a Silesian regiment, among them Scharnhorst, met a procession under the guidance of a Catholic priest wending their way to Reinerz and chanting:

Heil Dir, O Königin,
Des Brunnens Hüterin,
Heil Dir, Maria!
In Segen und Gedeih'n
Lass sprudeln klar und rein
Allezeit den Labequell:
Heil Dir, Maria!

Scharnhorst, a great music lover, asked the priest where the melody came from, and he answered that it was known in the Silesian and Bohemian mountains as a very old procession chant, and this information was later corroborated by Catholic and Protestant priests alike. The officers were much taken with the beautiful melody, and adapted it to the text of their "King's-song." It was publicly sung for the first time in Teplitz, before Frederick William III, in the year 1813. A not improbable conjecture of Herr Handtmann is that likewise in France and England the air is traced back to an old Church song chanted by pilgrims, and being of an international character it was preserved in Germany and Austria in its pure originality. In a happy moment it was again made widely known in a new fashion at the frontier of the two countries, the Silesian mountains.

The weak point of this story is that the English national anthem was taken by the Danes in 1780, and with the German words was published in 1793.

The year 1893 was the centenary of another well-known song and little-known poet. Bernhardt Thiersch was born April 26, 1793, and was the author of "Ich bin ein Preusse," which was written in 1830 for the King's birthday celebration at Halberstadt. It was first sung to the melody "Wo Mut und Kraft in deutscher Seele flammen," but the music now in use is the composition by Neithardt.

Few German popular songs have attained such a venerable age or enjoyed such wide popularity as the "Kanapee-Lied." Its survival is entirely due to oral transmission, for it is not included in any of the present collections of national songs, nor was it printed in any Kommers-book during the eighteenth century. Wittekind has imitated the meter in his "Krambambuli-Lied" (1745), and Koromandel in his "Doris" and "Dorothée." Till the middle of the last century the melody of the "Kanapee-Lied" was identical with that of the "Krambambuli-Lied," but a few decades ago the "Kanapee-Lied" assumed a new form, and was set to a new melody.

CHAPTER X

ADELAÏDE

Beethoven's Famous Song—History of its Origin—Matthisson's Words—A Story of Hopeless Love.

LET us now turn to that world-famous song of Beethoven's, the divinely sweet "Adelaïde." Who has not heard it? But how few know the real history of the origin of the Lied that Beethoven composed ere he was celebrated, when he was only just thirty years of age? Yet it has been the subject of romance, ballad, and biography. The song "Adelaïde" was written by the poet Matthisson to Fräulein von Glafey, with whom he was passionately in love. The music was composed by Beethoven about 1798, and the song almost immediately became popular with all ranks. The love-story connecting the poet and the maid of honor, Adelaïde or Annette von Glafey (the poet chose Adelaïde as the name of his mistress on account of its first two syllables, *Adel*, meaning *noble*), with the composition has been well related by Mrs. Pereira:

"The Abbess [of Mossy Mead] in her early days had held a post in the household of the intellectual Princess Louise of Dessau; and it was on her return from a summer tour in the suite of her patroness that the beautiful maid of honor entered the community of Mossy Mead. The reason of her sudden retirement from court life had been known to few, and the very fact was soon forgotten; and at the time we are writing of the Princess Louise had long been dead, and new faces, new interests, had taken the place of old ones. But the closed book of the past was to be reopened by a sudden and unlooked-for touch. It was a gala evening at Mossy Mead. The state apartments were thrown open, and invitations had been sent by the Abbess to guests from far and near, at the head of whom were Prince George of Dessau and his youthful bride. A concert was the occasion of this brilliant assembly, a concert to celebrate the opening of a fine chamber organ that had just been placed in the

chapter-room, and several eminent musicians, not only from Dessau but from Dresden, were to be the chief performers.

"The Prince led the Abbess to her place, the organ was disclosed to view, and the concert began. . . . The last number on the programme was a song by the leading tenor of the Dresden Opera. It received a rapturous encore, and the singer, after a moment's hesitation, once more stepped forward and made a sign to the accompanist. Then, amid deepest silence, the first notes of Beethoven's wonderful song rose upon the air. Never had those strains been more exquisitely rendered. The audience seemed spellbound. But when the singer breathed the last low, lingering, passionate appeal, 'Adelaïde,' all eyes were turned upon the Abbess. She sat with head bent forward, motionless, almost rigid. Those nearest sprang to her support, for they believed her to be smitten with some sudden illness; but with a resolute effort she recovered herself. Rising to her full height, with more than her wonted dignity, she thanked the vocalist who had furnished so glorious a finale to the concert. A smile was on her countenance—a smile of proud, triumphant joy such as none remembered ever to have seen there before. The faded features were transfigured. And then, by a flash of intuition, the singer and those around him recognized the never once suspected truth, never once suspected during all those forty years. That ancient, old-world lady, who seemed to have halted and stood still upon the threshold of the century, had suddenly assumed a new and startling aspect, for the magic of imagination, which can in a moment's space obliterate the trace of years, had banished each deeply-graven furrow, to picture her as once more the lovely, graceful maiden, the ornament of a court, the idol of a poet's dream, the beloved, the adored, the broken-hearted Adelaïde!

"Long years ago, in the one golden summer of her young life and during that tour amid the grandeur of Swiss scenery, the maid of honor had been brought into close association with the poet Friedrich von Matthisson, who then held the appointment of reader to the Princess. He was many years older than the enthusiastic girl, for such she was in years; but he was a poet; and the pair were surrounded by everything in nature that could foster and refine the purest, most exalted sentiment. They loved, and their mutual devotion formed an idyl of sweetest, most idealized romance. Matthisson poured out the riches of his genius at the high-souled maiden's feet, and she dreamed that she was in Elysium.

"But this romance, like most others of its kind, was destined to a sadly prosaic ending. Adelaïde, or Annette von Glafey, was of noble birth; her lover was a poor pastor's son. Once more in Dessau, and face to face with the harsh realities of life, the maid of honor was summoned to hear the doom of her happiness spoken from the lips of her relentless father—'Marriage in your own rank, or retirement to Mosigkan.'"

Annette made up her mind at once, and retired from the sunshine of the world to the dull, monotonous, loveless life in a nunnery. Her life was made more bitter by the fact that in after years, when it was too late, the patent of nobility was conferred upon Matthisson, thus removing the obstacle that had proved a bar to their happiness. But Matthisson had found another bride. The Abbess lived on at Mosigkan until 1858, when she died, full of years and pious resignation.

CHAPTER XI

WELSH SONGS

"The Dying Bard"—"Sweet Richard"—"The Bard's Love"—"Idle Days in Summer Time"—"Watching the Wheat"—"Ffarwel iti Peggy Ban"—"March of the Men of Harlech"—"Those Evening Bells"—"All Through the Night"—"The Maid of Mona's Isle."

THE wealth of melody that has had its birth in gallant little Wales would come as a surprise upon those who have never explored its bardic mines, notwithstanding that the Welsh harpers and bards have long held their own against the world. As in Scotland and Ireland, where the lyric gift has been so plentifully utilized, so it is in Wales that the people delight to make songs and sing them to their own music, which has a character quite peculiar to the race that it represents.

In a note to his poem "The Dying Bard," Sir Walter Scott says: "The Welsh tradition proves that a bard on his deathbed demanded his harp, and the air ('Dafydd y Gareg Wen') to which these words are adapted, requesting that it might be performed at his funeral." And according to J. Parry's "Welsh Harper," this melody was played on the harp, at the parish church, Ynys Cynhaiarn; in which parish this house, called Gareg-Wen (Caernarvonshire), is situated. We

give the English version (by John Oxenford) of this lyric, "David of the White Rock":

David the Bard on his deathbed lies,
Pale are his features and dim are his eyes;
Yet all around him his glance wildly roves—
Till it alights on the harp that he loves.

Give me my harp, my companion so long,
Let it once more add its voice to my song;
Though my old fingers are palsied and weak,
Still my good harp for its master will speak.

Often the hearts of our chiefs it has stirred,
When its loud summons to battle was heard;
Harp of my country, dear harp of the brave,
Let thy last notes hover over my grave.

The very plaintive air "Sweet Richard"—"Per Alaw neu Sweet Richard"—Brinley Richards attributes to Blondel, but history points to Owen Glendower, an esquire to Richard II, a surprisingly well-educated and accomplished man for those times, and a gallant withal. The fact that Blondel was of French origin and could not write in Welsh, while Owen Glendower was a Welshman by birth, seems conclusive that the song refers to Richard II and not Richard I; besides, the time of Blondel's song, already described, and that of "A Mighty Warrior" (Per Alaw) are quite different.

Several of the Welsh songs are founded by the bards themselves upon their own experiences and disappointments in love. "The Bard's Love" tells of the bard Hoel ap Einion, who fell in love with the celebrated Myvanury Vechan (residing in the year 1390 at Castel Dinas Bran in the Vale of Llangollen), and died broken-hearted because of her disdain. "Idle Days in Summer Time" is an ideal love-song of the rustic order. It was written by Will Hopkin, the bard, who was born about 1700. The tradition respecting the hapless love entertained for him by Ann Thomas ("The Maid of Cefn Ydfa") is widely known and still recited in parts of Wales. The bard wrote many songs in her honor, the best being "Idle Days in Summer Time." We present the first verse, translated by Walter Maynard:

Idle days in summer time,
In pleasant sunny weather,
Amid the golden colored corn
Two lovers passed together.
Many words they did not speak,
To give their thoughts expression,
Each knew the other's heart was full,
But neither made confession.

But to "The Maid of Cefn Ydfa." The song in which the minstrel poured out his love is called "Bugeilio 'r Gwenith Gwyn" (Watching the Wheat). According to "Cambrian Minstrelsie," the subject of the song is Ann Thomas, commonly known as "The Maid of Cefn Ydfa," who was born at a house of that name, in the parish of Llangynnwyd, Glamorganshire, in the year 1704.

The popular song "Ffarwel iti Peggy ban" was composed by the minstrels of North Wales when Margaret of Anjou left Harlech Castle, where she had taken refuge after the defeat of July 9, 1460, near Northampton. Mention of Harlech naturally recalls the march of that name. This dates from 1468. Harlech Castle stands on a lofty rock on the seashore of Merionethshire. "The original tower," says Brinley Richards in his note to the song, called "Twr Bronwen," "is said to have been built in the sixth century; it afterward received the name of Caer Colwyn, and eventually its more descriptive name Harlech, or above the boulders."

The curious story connected with "Those Evening Bells," which Thomas Moore wrote in English and Professor Rowlands in Welsh, is this: "There is an old wife's tale which states that Tom, Dick, and Ned (the original air is called 'Ffarwel Dic Bibydd'—'Dick the Piper's Farewell') went to visit the Black Cave, near Criccieth; but what makes the tale interesting is that they *went* and forgot to *return,* and by this time, doubtless, few of their relatives expect them or expect to hear from them. The Shepherd of Braich y Bib noticed them at the mouth of the cave. Dick the piper played on a flute, and the other two carried lights before him. In five minutes the music changed and Little Tom played another tune. Farther and farther they receded, and weaker and weaker became the sound. By and by the Shepherd heard another tune, and he listened to that at the cave's entrance until every note died away. Not one of them has returned to this day."

There is a very favorite fairy song called "Toriad y Dydd" (The Break of Day) which is exceedingly ancient, as may be gathered from this statement by Richard Llwyd in "Cant O Ganeuon gan Ceiriog": "In Wales, as in other pastoral districts, the fairy tales are not yet erased from the traditional tablet; and age seldom neglects to inform youth that if, on retiring to rest, the hearth is made clean, the floor swept, and the pails left full of water, the fairies will come at midnight, continue their revels till daybreak, sing the well-known strain of 'Toriad y Dydd,' leave a piece of money upon the hob, and disappear."

Everybody is acquainted with that very old Welsh air "Ar Hyd y Nos," for did not Mrs. Opie in the long ago familiarize us with the words beginning:

Here beneath a willow weepeth
Poor Mary Ann.

It will be found in most collections under the title of "All through the Night." Of the ancient melody "Codiad yr Hedydd," said to be about two hundred years old, and to which Professor Rowlands has written English words under the title of "The Rising of the Lark," the following incident is told: "The composer, David Owen, is stated to have gone to a *nosonlawen* (a merry night) at Plas-y-Borth, Portmadoc, and according to the custom in those times, he had lingered at the feast until two or three o'clock in the morning. The clocks, no doubt, were to blame for the fact! The 'Newport Clock' was not in existence then, and could not, therefore, be consulted. However, daybreak overtook David and his harp while wending the way homeward. The young minstrel sat on a stone, which is still pointed out by the inhabitants, to watch a skylark above him giving vent to its merriment at the appearance of the dawn; and there and then played upon his harp the air known ever since as 'Codiad yr Hedydd.'"

The story of "The Maid of Mona's Isle," written

to the old melody of "Hobed O Hilion" (A Bushel of Fragments), is, says the author, Professor Rowlands, ideally true. "It bears," continues the writer in his note, "some resemblance to the 'Stars of Normandie,' but the author had not seen that song when he wrote this. Some years ago he happened to be at a railway station, when he observed a beautiful lady with a sorrowful countenance going round the carriages of a newly arrived train. He was told that her young husband had a long time previously gone abroad, and had never been heard of afterward. His friends had given him up as lost; but his faithful wife still persisted in believing that he would return, and from day to day met every arriving train for years, with the vain hope of seeing him."

There have been many workers who have lovingly devoted their talents to the rescue and preservation of the songs of Cambria. Among the more notable may be mentioned Edward Jones (*Bardd y Brenin*), 1752-1824; John Parry (*Bardd Alaw*), 1776-1851; John Thomas (*Ieuan Ddu*), 1795-1871; John Owen (*Owain Alaw*), 1821-83; Brinley Richards, 1819-85. Thomas Love Peacock, who wrote the "March of the Men of Harlech," 1785-1866, John Thomas (*Pencerdd Gwalia*), Joseph Parry, and David Rowlands should also be named.

CHAPTER XII

SCOTTISH SONGS

"O Nanny, Wilt Thou Gang with Me?"—"The Roof of Straw"—"Bonnie Dundee"—"John Anderson, My Jo"—"Maggie Lauder"—"Jessie, the Flower o' Dunblane"—"Jeanie Morrison"—"Wee Willie Winkie"—"The Flowers of the Forest"—"Were Na My Heart Licht I Would Dee"—"And Ye Shall Walk in Silk Attire"—"Huntingtower"—"Will Ye No Come Back Again?"—"An Thou Wert My Ain Thing"—"Lass o' Patie's Mill"—"There's Nae Luck About the House"—"Logie o' Buchan"—"Lochaber No More"—"Within a Mile of Edinboro' Town"—"Blue Bonnets over the Border"—"Annie Laurie."

AS with Ireland, the poetic genius of Scotland has long been acknowledged to be chiefly lyrical, and the multitude of her minor bards, known and unknown, is marvelous to contemplate. One remarkable thing that strikes even the casual observer is that the large majority of the most popular Scottish songs were written by women. For example, Joanna Baillie is responsible for "Saw ye Johnnie Comin'," "Woo'd and Married and a'," and "Poverty parts Good Companie." Lady Anne Barnard gave us "Auld Robin Gray," Lady Carolina Nairne penned the inimitable "Land o' the Leal," the evergreen "Caller Herrin'," and the "Laird o' Cockpen," the song of the attainted Scottish nobles which induced George IV to sanction the restitution of the forfeited title of baron to her husband.

Bishop Percy of Dromore, who has earned the gratitude of all ages by the publication of his "Reliques of Ancient English Poetry," deserves first and honorable mention for his charming song "O Nanny, wilt thou gang with me?" The ballad is not such a favorite as it was at one time, though it still receives considerable attention north of the Tweed. It was occasioned thus: In 1771 Mrs. Percy was summoned to the court of George III, and appointed nurse to the infant Prince Edward, who was afterward Duke of Kent and father of Queen Victoria. When Mrs. Percy had fulfilled the duties required of her, and returned home to her disconsolate husband, he greeted her with the verses "O Nanny, will you go with me?" Nanny being Mrs. Percy's Christian name. The affecting ballad very quickly took high rank, and was regarded by the "Gentleman's Magazine" in 1780 as "the most beautiful song in the English language." It was sung in 1773 at Vauxhall Gardens by Mr. Vernon. It is given in "Popular Songs and Melodies of Scotland" simply to prove, according to the editor's statement, that it belongs to England and not Scotland. Let us say that it belongs to both countries. Mrs. Percy died in 1806, and Bishop Percy in 1811.

The music of the song was composed by C. T. Carter, as he is called on the title-page of the "Milesian." Thomas Carter was born in Dublin in 1735, and studied for a time under his father, Timothy Carter, organist of one of the principal churches. He set "O Nanny" to music in 1773, and it was published shortly afterward. In 1787 Carter was musical director of the Royalty Theater, Goodman's Fields. He died in London, October 14, 1804.

It is not, perhaps, generally known that Henry Duncan, the founder of savings banks in Scotland, wrote "The Roof of Straw," but such is the case. Commencing life as a banker's clerk, he soon found the duties uncongenial, and resolved to enter the Church of Scotland. At Edinburgh he was the associate of Brougham, Horner, and Henry Petty (afterward Marquis of Lansdowne); and by the Earl of Mansfield was made the minister of Ruthwell in Dumfriesshire, where his first savings bank was established in 1810. A few years later he established the "Dumfries and Galloway Courier," one of the most successful provincial papers, at one time, in the kingdom.

There are two songs bearing the title of "Bonnie Dundee," and the more modern one, written by Sir

Walter Scott, is the best known. Indeed, it is doubtful if many people have ever heard of the ancient lyric. Scott, who with Lord Byron, Dr. Johnson, and some other poets shared the affliction of not being able to appreciate music, wrote his verses, if he wrote them to a melody at all, not to the old Scottish air, but to that questionable song the "Jockey's Deliverance," which they fit exactly. Observe the difference of the meter. Here is Scott's "Bonnie Dundee":

To the Lords of Convention 'twas Claverhouse spoke:
Ere the king's crown go down there are crowns to be broke;
Then each cavalier who loves honor and me,
Let him follow the bonnets of Bonnie Dundee.

Come fill up my cup, come fill up my can,
Come saddle my horses, and call out my men;
Unhook the west-port, and let us gae free,
For it's up wi' the bonnets of Bonnie Dundee.

And here is the proper "Bonnie Dundee" of far-off times—one of the stanzas which Burns supplied from oral tradition to Johnson's "Musical Museum":

O, whar did ye get that hanver meal bannock,
O, silly blind body, O, dinna ye see?
I gat it frae a young brisk Sodger Laddie,
Between Saint Johnston and bonie Dundee.

There is not much to commend in the original song except the air, which is in the plaintive minor, while Scott's song is in the rollicking major.

We should be thankful to Scott and Burns, though, for preserving these old songs in new dresses, for their first clothing was very scanty and often indecent. As witness the words of the first "John Anderson, my Jo," a provokingly coarse song adapted to a fine Church melody; and "John, come kiss me now," "We're a' noddin'," and many other songs now clarified and made classic. Burns has immortalized "John Anderson, my Jo," and the lyric is as familiar as household words. One of its predecessors, dating from about 1560, opens in this inviting manner:

John Anderson, my jo, cum in as ze gae by,
And ze sall get a sheip's heil weel baken in a pye;
Weel baken in a pye, and the haggis in a pat,
John Anderson, my jo, cum in and ze's get that.

It was the phrase that caught Burns, and he has made it his own.

The songs of the Jacobites and the songs of the Covenanters have their especial interest, and have, fortunately, been carefully preserved for the most part. Of "Maggie Lauder," which is claimed to be of both Fifeshire and Renfrewshire descent, only a certain not very edifying version is Scottish—the original is Irish. It was James Ballantine who wrote the beautiful piece called "Ilka blade o' grass keps its ain drap o' dew."

Everybody knows "Jessie, the Flower o' Dunblane." It was written to an old folk-air by John Tannahill, perhaps for his friend R. A. Smith. The son of a weaver of silk gauze, born at Paisley, 1774, in the days when Paisley was a flourishing town, he followed in his father's footsteps and became a weaver also; but his great hobby was his flute, and he amused himself by hunting up old melodies and writing fresh words to them, generally "weaving threads and verses" alternately while engaged in his daily occupations. He paid such court to the muses that, after having had many of his pieces set to music by his friend Robert Archibald Smith, in 1807 he published his "Songs and Poems." Some of these became popular, but brought him little fame and less money. He met with many disappointments. He perished by his own hand before he had reached the age of thirty-six. In the art of song-writing Tannahill, in his own particular line, has seldom been surpassed.

William Motherwell's "Jeanie Morrison" possesses the charm of having a real personage for its heroine. The life of Motherwell is of singular interest. He was born in 1797, and died in 1835. It was as a child when he was sent to school in Edinburgh that he first met Jeanie Morrison, a pretty girl of winning ways about his own age. She made a great impression on the susceptible boy of eleven, though they only knew each other for six months. It is presumed that he wrote his one really famous song when he was about eighteen.

Motherwell, who died at the early age of thirty-eight from apoplexy, was an industrious writer and editor of certain newspapers. He published a volume of Scottish songs, "Minstrelsy, Ancient and Modern," in 1827.

William Miller, who gave us "Wee Willie Winkie" and many other children's songs, was a wood-turner by trade, and earned the soubriquet of the "Laureate of the Nursery," and, says Robert Buchanan, "Wherever Scottish foot has trod, wherever Scottish child has been born, the songs of William Miller have been sung." He was born in 1810, and died in 1872. It will be remembered that Rudyard Kipling has written a delightful story of a delightful child called "Wee Willie Winkie."

There are two songs called "The Flowers of the Forest," one by Miss Rutherford, afterward Mrs. Cockburn, 1765, which is comparatively modern in style, and one by Jane Elliott, written about 1750. The "Flowers of the Forest" are the young men of the districts of Selkirkshire and Peebleshire, anciently known as "The Forest." The song is founded upon an older composition of the same name deploring the loss of the Scottish at Flodden Field. All but two or three lines of the old song has been lost. The first and fourth lines of the opening stanza are the foundation of Miss Elliott's poem:

I've heard them lilting at our ewe-milking—
Lasses a' lilting before dawn o' day;
But now they are moaning on ilka green loaming,
The Flowers of the Forest are a' wede away.

The melody dates from about 1620. Mrs. Cockburn's lyric is an imitation, and not a good one, of Miss Elliott's.

Lady Grisell Baillie (born Hume), a charming heroine in real life, was the daughter of Patrick, Earl of Marchmont. She was born in 1665, and the song by which she is remembered, "Were na my heart licht I would dee," first appeared in the "Orpheus Caledonius" in 1725. Owing to political troubles her father had to lie in hiding for some time in the family vault (which may still be seen) beneath the ivy-clad church of Polwarth on the Green. His daughter used to visit him secretly every night, carrying food for his sustenance and cheering him up as best she could. "The

proscribed man's next hiding-place was a pit which had been hollowed out by Grisell with her own hands, with the sole assistance of one faithful servant, in a room on the ground floor of their house, beneath a bed which drew out." In due time Sir Patrick escaped to the Continent, where his family joined him later. Subsequently he was recalled and was restored to his estates and honor, and the gentle and patient Grisell married her faithful lover, George Baillie of Jerviswood. Lady Baillie died in 1746.

Miss Susanna Blamire, the author of "And ye shall walk in silk attire," and a number of lyrics more or less popular, was English by birth, but as she chose the Scotch dialect as the vehicle of her muse, Scotland jealously claims her as one of her bards. She was born in 1747, and died in 1794. A volume of her poems, called "The Muse of Cumberland," appeared fifty years after her decease. The song mentioned appeared to the melody of "The Siller Crown" in the "Musical Museum," 1790.

The song of "Huntingtower" is traditional in Perthshire, and is believed to be very ancient. It is not known to have been published before 1827, when Kinloch, in his "Ancient Scotch Ballads," gave a version of it, taken down from the recitation of an idiot boy in Wishaw. Since that time various versions have appeared, but whether they were also taken down from recitals, or are merely specimens of modern work, is uncertain. One of them was written by Lady Nairne, with the express intention of making the ballad agree rather better with modern notions.

To Lady Nairne we are indebted for that beautifully pathetic melody known as "Will ye no come back again?" which she preserved to us by reason of her lyric to "Royal Charlie." The name of the composer is not known, but one can well imagine that the original work was a love-song of deep passion and sweetness. It is to be found in only a few collections.

Of Lady Carolina Nairne, *née* Carolina Oliphant, much indeed could be said, for her early life in particular was full of interest, and passed amid much political and poetical excitement. She was christened Carolina in honor of Charles Edward, whose health was a standing toast in the auld house at Gask, where she was born in 1766. From her most youthful days Carolina's imagination must have been aroused by narratives of the varied adventures of her father and others of her kinsfolk during the "Forty-Five," when Lawrence Oliphant the younger, then a youth of nineteen, had supped with the Prince at the outset of the Rebellion; had galloped to Edinburgh with the news of Prestonpans, after fighting single-handed with Sir John Cope's runaway dragoons; had discovered the enemy's movements after the battle of Falkirk; had exchanged a few words with the Prince at Culloden, after all was lost, and had escaped from Scotland by sea and landed in Sweden, a beggar in all but honor. No doubt Carolina saw Prince Charlie many a time, and often heard the Jacobite ballad "Charlie is my Darling," which every one was singing. She grew up to be such a fascinating and beautiful girl that she was called "The flower of Strathearn." She wrote early and constantly, and her songs became favorites through all the country round. There is only need to mention, besides "Land o' the Leal," "Caller Herrin'," and "The Laird o' Cockpen," "The Auld House," "Bonnie Charlie's now awa'," the "Lament of Flora Macdonald," and "The Lass of Gowrie." "Caller Herrin'" was specially written for Nathaniel Gow, a musical composer, son of the more celebrated Neil Gow.

Does any one ever sing "An thou wert my ain thing," by an anonymous bard, with a melody of exquisite plaintiveness, dating from about 1600? Or Allan Ramsay's "The Lass o' Patie's Mill"? Robert Burns, who never hesitated to praise a good thing when he saw it, said of this song that it was one of Ramsay's best. "In Sir J. Sinclair's statistical volumes," says Scotland's well-beloved poet, "are two claims, one, I think, from Aberdeenshire, and the other from Ayrshire, for the honor of this song. The following anecdote, which I had from the present Sir William Cunningham of Robertland, who had it of the late John, Earl of Loudon, I can, on such authorities, believe: Allan Ramsay was residing at Loudon Castle with the then earl, father to Earl John; and one afternoon, riding or walking out together, his lordship and Allan passed a sweet, romantic spot on Irvine water, still called 'Patie's Mill,' where a bonnie lassie was 'tedding' hay, bare-headed on the green. My lord observed to Allan that it would be a fine theme for a song. Ramsay took the hint, and lingering behind he composed the first sketch of it, which he produced at dinner."

That magnificent song, "There's nae luck about the house," which Burns, in a burst of eloquence, declared to be the "finest love-ballad of the kind in the Scottish, or perhaps any other language"—to which testimony we can mostly subscribe—is usually placed to the credit of William Julius Mickle, the translator of Camoens's "Lusiad," and author of several tolerable poems, who was born in 1734, and died in 1788. The song has also been attributed to Jean Adams, who died unknown or forgotten—she was a schoolmistress—in the Greenock workhouse; however, the weight of evidence is in favor of Mickle. But the fifth stanza, which we quote, and which is quite a gem of the composition, was added by Dr. Beattie, the author of "The Minstrel," and a very close follower and disciple of Gray. He was born 1735, and died, after a sorely afflicted life, in 1803.

Sae true his heart, sae smooth his speech,
His breath's like caller air;
His very foot has music in't,
When he comes up the stair.
And will I see his face again?
And will I hear him speak?
I'm downright dizzy wi' the thocht—
In troth I'm like to greet.

A wonderful, a haunting song; to make a man hold his head higher had he written it. The tune is called "Up and waur at them a', Willie." A companion song of considerable worth is "The Boatie Rows," by John Ewen, who did not practise what he sang. He died 1821.

Peter Buchan states that "Logie o' Buchan" was written by George Halket, a schoolmaster at Rathen, in Aberdeenshire, who died in 1756. Halket was a Jacobite, and wrote some "Forty-Five" squibs which so offended the Duke of Cumberland that he offered a hundred pounds for the author's head. But it did not come off.

Opinions have long been divided as to whether the old air "Lochaber no more" is Irish or Scottish, but from internal evidence of musical form it seems tolerably evident that the original tune is to be found in "Limerick's Lamentation," the tradition of which associates its plaintive melody with the events that followed the second capitulation of Limerick in 1690, when at the embarkation of the Irish soldiery at Cork for France, their wives and children were forcibly separated from them under circumstances of unusual barbarity, says that excellent authority Grove's "Dictionary of Music and Musicians." The verses to it, "Farewell to Lochaber," were written by Allan Ramsay, and the song will be found complete in the "Royal Edition of the Songs of Scotland." When Burns first heard the air he is said to have exclaimed, "Oh, that's a fine tune for a broken heart"—a very significant characteristic of the music of a nation suffering unending wrong.

Petrie, Walker, Bunting, and Thomas Moore are strong in their conviction of Lochaber's Irish nationality, though George Farquhar Graham, an excellent authority, believes it to be derived from "Lord Ronald, my Son," as asserted by Burns. In 1692 it was known as "King James's March to Ireland." As a matter of fact, the tune was originally composed by Miles O'Reilly, the celebrated harper of Cavan, who was born 1635. There are several touching anecdotes concerning the song.

The music of "Within a mile of Edinboro' Town" is ascribed to various sources. There is grave doubt about its being a Scottish tune at all. The grandfather of Prof. James Geikie, of the University of Edinburgh, is authority for the statement that the melody was composed by an Italian in imitation, or possibly in parody, of the Scottish music. It is filled to overflowing with the so-called "Scotch snap." (♬.)

Allan Ramsay, when he came across "Blue Bonnets over the Border," inserted it in his "Tea-Table Miscellany" and labeled it "ancient," little knowing that it was written by Sir Walter Scott, who founded it on "General Leslie's march to Longmarston Moor." But most collectors of old songs are bound to be deceived occasionally by falling victims to their own enthusiasm. James Grant in his preface to "The Scottish Cavalier" says, respecting the original Annie Laurie who inspired William Douglas to write the song known by that name: "History will have rendered familiar to the reader the names of many who bear a prominent part in the career of Walter Fenton; but there are other characters of minor importance who, though less known to fame than Dundee and Dumbarton, were beings who really lived and breathed and acted a part in the great drama of those days. Among these we may particularize William Douglas of Finland and Annie Laurie. This lady was one of the four daughters of Sir Robert Laurie, the first baronet of Maxwelton, and it was to her that Douglas inscribed those well-known verses and that little air which now bear her name and are so wonderfully plaintive and chaste for the time; but it is painful to record that, notwithstanding all the ardor and devotion of her lover, the fair Annie was wedded as described in the romance."

As a matter of fact, James Grant does not describe the marriage of Annie Laurie in his story, as he states; William Douglas of Finland is supposed to compose and sing the song when in Flanders. He is killed in battle by the side of his friend Walter Fenton. A ball pierces his breast and he expires holding a lock of Annie's bright brown hair in his hand and murmuring her name.

As already mentioned, the lyric came from the pen of William Douglas of Finland. Annie Laurie was the daughter of Sir Robert Laurie by his second wife, Jean, who was a daughter of Riddel of Minto. "As Sir Robert was created a baronet in the year 1685, it is probable," says Robert Chambers, "that the verses were composed about the end of the seventeenth century." Annie Laurie did not marry her ardent lover (whether he was killed in Flanders as related by Grant, it is difficult to decide; in all likelihood that death was a fiction of the novelist's), but was wedded to Alexander Fergusson of Craigdarroch in 1709.

On the authority of Sir Emilius Laurie, a descendant of Sir Walter, third baronet and brother of Annie, the fact that Douglas of Finland wrote the song has been proved beyond doubt. In 1854 there lived an old lady who, hearing "Annie Laurie" sung, declared the words were not the ones her grandfather had written. She stated afterward that her grandfather, Douglas, was desperately in love with Annie Laurie when he wrote the song, "but," she added, "he did na get her after all." Asked as to the authenticity of the lines she said: "Oh, *I* mind them fine. I have remembered them a' my life. My father often repeated them to me." And here is the stanza signed with her name, "Clark Douglas":

Maxwelton's banks are bonnie,
They're a' clad owre wi' dew,
Where I an' Annie Laurie
Made up the bargain true;
Made up the bargain true,
Which ne'er forgot s'all be,
An' for Bonnie Annie Laurie
I'd lay me down an' dee.

Annie Laurie was the mother of Alexander Fergusson, the hero of Burns's song "The Whistle"; while the author of "Annie Laurie" was himself the hero of "Willie was a wanton wag." In regard to the origin of "The Whistle," it may be stated that in the time of Anne of Denmark, when she went to Scotland with James VI, there was a gigantic Dane with a matchless capacity for drinking. He had an ebony whistle which at the beginning of a drinking-bout he would lay on the table, and whoever was best able to blow it was to be considered "Champion of the Whistle." In Scotland the Dane was defeated by Sir Robert Laurie, who after three days' and three nights' hard drinking left the Dane under the table and "blew on the whistle his requiem shrill." The whistle remained in the family several years, when it was won by Sir Walter Laurie, son of Sir Robert, and then by Walter Riddel of Glenriddel, brother-in-law of Sir Walter Laurie, and finally it fell to Alexander Fergusson of Craigdarroch, son of "Annie Laurie." This final drinking-bout took place at Friars Carse, October 16, 1790.

The air of "Annie Laurie" as now sung is quite modern, having been composed, on her own statement, by Lady John Scott.

CHAPTER XIII

MORE SCOTTISH SONGS

"Logan Water"—"Scots wha hae"—"The Blue Bells of Scotland"—"Roy's Wife"—"Highland Mary"—"The Lass o' Gowrie"—"Comin' thro' the Rye"—"Bessie Bell and Mary Gray"—"Oh waly, waly, up the bank"—"Bonnie Doon"—"Onagh's Waterfall"—"Farewell to Ayrshire"—"Tak' yer auld cloak about ye."

THE melody of "Logan Water" is of very considerable antiquity, and very Scottish in tonality. The words were written by John Mayne, a native of Dumfries, who eventually settled in London as the editor of the "Star" newspaper. "Logan Water" or "Logan Braes," says Mayne himself in reply to the letter of inquiry from Lord Woodhouselee, "was written and circulated in Glasgow about 1781, inserted in the 'Star' on Saturday, May 23, 1789, thence copied and sung at Vauxhall, and published soon afterward by a music-dealer in the Strand."

One of the oldest of old Scottish songs—or, to be accurate, one of the oldest melodies—is that which we know as "Scots wha hae." Burns himself once said: "Many of our Scots airs have outlived their original and perhaps many subsequent sets of verses." Of no air could this be more truly said than of the one in question, which is so ancient as to defy the discovery of its origin. It has been traced back to 1512, when it is mentioned by Gavin, Bishop of Dunkeld, as being a favorite song with the people, under the name of "Now the Day Dawis," and is referred to by Dunbar in ridicule of some half-hearted minstrels:

> Your commone minstralis has no tune
> But "Now the Day Dawis" and "Into June."

Alexander Montgomerie wrote fresh words to the air, and in the reign of James IV it was printed in a lute-book of "Ayres," which seems to suggest that the music was either by a Frenchman or an Italian attached to the court, for it was customary to have English, French, Italian, and Irish minstrels employed at the Scottish court from, at any rate, 1474 to 1550 and later. In later times it received the inexplicable title of "Hey Tuttie, Taitie." Many have tried to solve the mystery of this enigma, but without any notable success. And it is worse than useless to make guesses where there is so little foundation to work upon. In Jacobite days it reappeared (about 1718) as "Here's to the King, Sirs," and was published by Thomson in his "Scottish Airs." Then Burns was taken with it, and wrote his famous "Scots wha hae" in the Kyrielle form of stanza, in which the first three lines rhyme while the fourth is converted into a refrain. Burns was of the impression, or pretended to be, that it was the melody which Bruce's army used when they marched to the battle of Bannockburn. Several stories have been told as to the circumstances under which Burns wrote his stirring lyric, Lockhart inclining to the belief that he got the first idea of it when standing on the field of Bannockburn some six years before the poem was actually matured. The piece was written in July or August, 1793; in all probability after a thunderstorm in the former month, when Burns was caught in the rain with his friend John Syme. But what does it matter? Burns seemed to delight occasionally in mystifying his friends by springing poems "impromptu" upon them that had been finished long before.

Just a word about "The Blue Bells of Scotland." In the Royal Edition of "Songs of Scotland," Charles Mackay declares the words to be anonymous, while in his "Thousand and One Gems of Song" he ascribes them to Mrs. Grant of Laggan, in the year 1799 (not the same Mrs. Grant who was responsible for "Roy's Wife of Aldivalloch"), but the version that he prints in these works is entirely different from the one given by Chappell, who describes it as an "old English Border song," the tune being composed by Mrs. Jordan about 1780. This was Mrs. Dora Jordan, the celebrated actress, and a fairly accomplished vocalist and musician. She sprang from Dublin, where her parents resided. She was at the height of her fame in 1785, when she made her first London appearance in "The Country Girl." She sang "The Blue Bells" first in London in 1786. In May, 1800, she again sang the song on her benefit night at Drury Lane Theater, and made the air popular throughout the kingdom.

"Roy's Wife of Aldivalloch" was written by Mrs. Grant of Carron, afterward Mrs. Murray of Bath, and is believed to be founded on fact. The air to which the lyric was written was known as "The Ruffian's Rant." Mrs. Grant was born about 1763, and died about 1814.

The tune of Burns's "Highland Mary" was originally known as "Lady Katherine Ogle, a new dance" (1688). But as a "Scottish tune" it appeared a year previously in Playford's "Apollo's Banquet." In all probability it was popular with the people long before, both in England and Scotland, but from internal evidence the air seems to be chiefly Scottish in construction.

"The Lass o' Gowrie," by Lady Nairne, was founded on an older ballad by William Reid of Glasgow, called "Kate o' Gowrie," which is still sung. The melody is known as "Loch-Eroch Side," which was taken from "O'er young to marry yet," 1757.

"Comin' thro' the Rye," according to Chappell, was first sung in a Christmas pantomime in London in 1795, when it was called "If a body meet a body going to the fair." But though some have said Rye with a capital R referred to a streamlet of that name in Ayrshire, it has been proved that Burns scratched a

part of the song on a pane of glass at Mauchline in this form:

> Gin a body kiss a body comin' thro' the grain,
> Need a body grudge a body what's a body's ain?

But did Burns really write the lyric at all? Of six different versions of the song, that attributed by Joseph Skipsey to Burns is the least meritorious. Mr. Anon., we fancy, was the author. Mackay, in his "Book of Scotch Songs," published about 1852, says it is anonymous, but altered by Burns! He also gives a "stage" version. It is very old, and that is all that can be safely said of it. A version of the tune appeared in Gow's collection, 1784, as "The Miller's Daughter."

"Bessie Bell and Mary Gray," by Allan Ramsay, was founded on an ancient ballad of the same name, which was well known throughout Great Britain. The music was inevitably made use of by Gay in "The Beggar's Opera" to words beginning:

> A curse attends that woman's love
> Who always would be pleasing.

The heroines of this well-known ballad were the daughters of two Perthshire gentlemen. Bessie Bell was the daughter of the Laird of Kinnaird, and Mary Gray of the Laird of Lynedoch. A romantic attachment subsisted between them, and they retired together to a secluded spot called the "Burn Braes," in the neighborhood of Lynedoch, to avoid the plague that then raged in Perth, Dundee, and other towns. They caught the infection, however, and both died. Tradition asserts that a young gentleman who was in love with one of them, visited them in their solitude, and that it was from him they caught the contagion and died. A later gallant, Lord Lynedoch, on whose estate the heroines lie buried, erected a kind of bower over their graves.

The history of the quaint and touching ballad of "Oh waly, waly, up the bank" is unknown. An interesting version of its supposed origin is given in Christie's "Traditional Ballad Airs," 1871, under the name of the "Marchioness of Douglas." The melody is very ancient, and probably dates from the reign of Mary Queen of Scots. Gay turned it to account in his second opera, "Polly," 1792, for "Adieu! adieu! all hope of bliss."

Burns's excellent "Ye banks and braes o' bonnie Doon" was one of his happiest efforts. In a letter to Thomson in 1794 he says: "There is an air called 'The Caledonian Hunt's delight,' to which I wrote a song that you will find in Johnson. 'Ye banks and braes o' bonnie Doon,' might, I think, find a place among your hundred, as Lear says of his knights. Do you know the history of the air? It is curious enough. A good many years ago Mr. James Miller, writer to the signet in your good town, a gentleman whom possibly you know, was in company with our friend Clarke; and talking of Scottish music, Miller expressed an ardent desire to be able to compose a Scots air. Mr. Clarke, probably by way of joke, told him to keep to the black keys of the harpsichord, and preserve some kind of rhythm, and he would infallibly compose a Scots air. Certain it is that in a few days Mr. Miller produced the rudiments of an air, which Mr. Clarke, with some touches and corrections, fashioned into the tune in question. Ritson, you know, has the same story of the black keys; but this account which I have just given you Mr. Clarke informed me of several years ago. Now, to show you how difficult it is to trace the origin of airs, I have heard it repeatedly asserted that this was an Irish air; nay, I met with an Irish gentleman who affirmed that he had heard it in Ireland, among the old women; while, on the other hand, a countess informed me that the first person who introduced the air into this country was a baronet's lady of her acquaintance, who took down the notes from an itinerant piper in the Isle of Man. How difficult then to ascertain the truth respecting our poesy and music!"

Difficult indeed, when we remember that Burns himself was a great culprit at disguising and appropriating any melody that took his fancy. For example, here is what he writes to his friend Thomson, the publisher, in another letter, respecting an Irish tune of extreme beauty: "Do you know a blackguard Irish song called 'Onagh's Waterfall'? The air is charming, and I have often regretted the want of decent verses to it. It is too much at least for my humble rustic muse to expect that every effort of hers shall have merit." Burns wrote some very ordinary stanzas to it, called "Sae flaxen were her ringlets." Whether the tune of "Bonnie Doon" is Irish or Scottish, it certainly bears a close resemblance to an English song, "Lost is my Quiet," published in Dale's "Collection of English Songs" toward the latter end of the eighteenth century. It is claimed as Scottish, however, with some show of reason, in Glen's "Collection of Scottish Dance Music," 1891.

Richard Gall's "Farewell to Ayrshire" was attributed to Burns through Gall himself impudently affixing Burns's name thereto, and sending it to the editor of the "Scots Musical Museum," in which it was inserted. Gall's biographer in the "Biographica Scotia" exposed the fraud in 1805.

"Tak' yer auld cloak about ye" may be English or it may be Scottish. It has been common to both countries for about three centuries. Shakespeare introduces a stanza from it in "Othello" for Iago to sing. In its original English form, from the first manuscript, it will be found in Percy's "Reliques," 1765; in its Scottish dress for the first time in the "Tea-Table Miscellany." The Scottish version is simply a Scottish version of the ancient English. One never comes across an Englished Scottish song; but the reverse is to be met with in countless cases.

CHAPTER XIV

IRISH SONGS

General Remarks—The Irish Harp—"Bridget Cruise"—The Last Irish Bard—"The Hawk of Bally Shannon"—"Bumper, Squire Jones"—"Molly Astore"—"Coolin"—"The Girl I Left Behind Me"—"The Blackbird"—The Shamrock—The Potato—"The Sprig of Shillelah"—"She is far from the Land"—"Rory O'More"—Songs of St. Patrick—"Garryowen"—"The Wearing of the Green."

THE congenial task is not always the easiest to accomplish. Ireland has produced so many poets, major and minor, racy of the soil, and indigenous of the best traditions, that it is somewhat difficult to know which to include and which to exclude. So many of the ancient songs of Ireland that are quite unknown, except to the initiated few, possess so much historical and domestic interest that it is quite distressing to the conscientious scribe to be compelled, acting in accordance with the plan laid down, to omit them.

In Irish folk and country songs is seen the terrible havoc that a devastating history has played on a sorrow-brooding, sensitive nation whose chief characteristics have ever been brave light-heartedness and humorous meeting of the inevitable, with the antithesis of sadness and despair. These traits, which have been seen for generations—say from the time of Henry II—have had such an effect upon the poets and poetry of Ireland, that one string at least of the harp seems to have been snapped in twain and a foreign minor has usurped its place.

It is but to repeat an accepted fact that Ireland, in her earliest ages, when the inhabitants of Britain were semisavages, was the center of a cultivation of surprising extent and refined quality. Her harpers and bards—who in later ages developed into wandering minstrels and itinerant musicians—were honored for their art, for their precepts and their practice, as the uninformed may gather from the many tomes of recent years rescued and revived, telling of those bygone periods of Erin's grandeur and glory.

Much can be gathered of the ancient practice of music in Ireland, and of the origin of the harp, in the works of Giraldus Cambrensis, Petrie, Bunting, and Holden; in Walker's "Memoirs of the Irish Bards," Hardiman's "Irish Minstrelsy," Curry's "Manners and Customs of the Ancient Irish," and other standard authorities. Information also respecting the harp, particularly in the Highlands of Scotland, where it was much used until about the year 1740, will be found in Robert Jamieson's "Letters from the North of Scotland," and John Gunn's "Inquiry"; and from the latter, as giving an independent statement, we quote the following:

"I have been favored with a copy of an ancient Gaelic poem, together with the music to which it is still sung in the Highlands, in which the poet personifies and addresses a very old harp, by asking what had become of its former luster. The harp replies that it had belonged to a King of Ireland and had been present at many a royal banquet; that it had afterward been successively in the possession of Dargo, son of the Druid of Baal—of Saul—of Finlan—of Oscar—of O'Duivne—of Diarmid—of a Physician—of a Bard—and lastly of a Priest, who in a secluded corner was meditating on a white book."

Gunn was born in 1765 and died in 1810, after a very industrious life. Doubtless it has slipped from the memory of many of the Irish and Scotch that Ireland was the school of the Highland Scotch, and that it was customary to send to Ireland "all who adopted either poetry or music as a profession" to finish their education, "till within the memory of persons still living," as we are told by Jamieson. Jamieson published several works on Border and Scottish minstrelsy. He was born about 1780 and died 1844. It is needless to add that the natives of Southern Scotland also took advantage of the same high educational academies which were so celebrated in Ireland at one time. Ireland decidedly gave much music to Scotland, and thence it may be traced in the modern history of the art imparting much of its beauty and sweetness to Italy.

Of the work by the last Irish bard, the ode to "Bridget Cruise," the music as well as the words were by Turlough O'Carolan, and it may be said that without being entitled to the lavish praise bestowed upon it by some enthusiasts, it is very plaintive and touching and worth preserving. These words of Hardiman deserve recording: "It has been the fate of Irish poetry, from the days of Spenser to the present time, to be praised or censured by the extremes of prejudice, while the world was unable to decide for want of the original poems or translations of them." While these "extremes" are still at work, an enthusiastic attempt has been made in recent years to bring to light the facts relating to this important branch of national literature.

A singular anecdote, highly illustrative of the romantic tendency of O'Carolan's first love, Bridget Cruise, to whom he wrote several songs, may be mentioned. He once went on a pilgrimage to a cave located on an island situated on Lough Dearg, in the county Donegal. On returning to the shore he found several persons waiting for the boat in which he had been conveyed to the spot. In his kind desire to help some of these pilgrims into the boat, he happened to take the hand of a female, and suddenly exclaimed "Dar lama mo Chardais Crist" ("This is the hand of Bridget Cruise"). He was not deceived; it was the hand of her who had engaged his youthful affections and whose image had been so deeply engraved in his heart. On this incident Samuel Lover wrote a charming song called "Carolan and Bridget Cruise."

Love-songs, drinking-songs, songs of the fairies—O'Carolan treated them all with equal candor and ability, and were his pieces of more than local repute, many entertaining stories of their origin could be told. "O'More's Fair Daughter," the melody of which, it is believed, has never been written down, was a love-song, written by O'Carolan for one of the younger members of the O'Donnell family, who fell in love with "The Hawk of Bally Shannon," whom he accidentally met one day near her father's house. Begging for a glass of water as a pretense to have converse with her, he resolved at all costs to win her for his wife. O'Carolan wrote a song especially for him to sing to an ancient air by Rory Dall, which on the first opportunity he performed by harp and voice, and won the daughter of the renowned O'More for his bride. Much could be written about O'Carolan, who wrote and composed a vast number of songs, some of which are preserved by Walker, Hardiman, and Bunting, but as his pieces are not known except in a few cases outside the land in which they were born, we refrain from giving more. The music of several of O'Carolan's composing will be found adapted to English words and often claimed as of English origin, but to give a full list of these would be only tiring to the reader. "Bumper, Squire Jones," which is usually stated to be O'Carolan's, was really written by Arthur Dawson, Baron of the Exchequer, to O'Carolan's air of "Planxty Jones." The following history of the song is taken from the "Dublin University Magazine" for January, 1841.

"Respecting the origin of O'Carolan's fine air of 'Bumper, Squire Jones,' we have heard a different account from that given on O'Neill's authority. It was told us by our lamented friend the late Dean of St. Patrick's, as the tradition preserved in his family: O'Carolan and Baron Dawson, the grand or great-grand uncle to the dean, happened to be enjoying together, with others, the hospitalities of Squire Jones, of Moneyglass, and slept in rooms adjacent to each other. The bard being called upon by the company to compose a song or tune in honor of their host, undertook to comply with their request, and on retiring to his apartment took his harp with him, and under the inspiration of copious libations of his favorite liquor not only produced the melody now known as 'Bumper, Squire Jones,' but also very indifferent English words to it. While the bard was thus employed, however, the judge was not idle. Being possessed of a fine musical ear, as well as of considerable poetical talents, he not only fixed the melody in his memory, but actually wrote the noble song now incorporated with it before he retired to rest. The result may be anticipated. At breakfast on the following morning when O'Carolan sang and played his composition, Baron Dawson, to the astonishment of all present, and of the bard in particular, stoutly denied the claim of O'Carolan to the melody, charged him with audacious piracy, both musical and poetical, and, to prove the fact, sang the melody to his own words amidst the joyous shouts of approbation of all his hearers—the enraged bard excepted, who vented his execrations in curses on the judge both loud and deep."

The trick was exposed later, but it was long til the ruffled bard was mollified.

"Molly Astore" is familiar to the whole world of song-singers through the Right Honorable George Ogle's use of the melody for his ballad beginning, "As down by Banna's banks I strayed." Burns called this a "heavenly air," and Bernard Trotter says, "It is evidently the production of the purest era of Irish song, as it has the general character of its sweet and touching melody." The version by the Honorable George Ogle (1739-1844) is better than the original, if one may judge by Thomas Furlong's translation. Richard Brinsley Sheridan also wrote to this air the pretty song in "The Duenna" called "Had I a heart for falsehood framed."

"Coolin" or "Coulin" is known through Moore's adaptation entitled "Though the last glimpse of Erin with sorrow I see." It is an exceptionally fine melody and much older than the Irish words extant, translated by Furlong:

Had you seen my sweet Coolin at the day's early dawn,
When she moves thro' the wild wood, or the wide dewy lawn;
There is joy—there is bliss in her soul-cheering smile,
She's the fairest of flowers of our green-bosom'd isle.

This lyric—there are six stanzas—has been attributed to Maurice O'Dugan, an Irish bard, who lived near Benburb, Tyrone, about the year 1641. An excellent rendition of the ancient ballad has been made by Caroll Malone, commencing, "The last time she looked in the face of her dear." "Coolin" means, the maiden of fair flowing locks, but the original word is retained in the translation, being now, as it were, naturalized in English. There are several versions in vogue. Copies of the original melody, to which later words were set, date back to 1620.

"The Girl I Left Behind Me" is of indisputable Hibernian origin, though the exact date of its composition is not known; but Arthur O'Neill, the celebrated harper, informed Bunting that it had been taught him when he was little more than a child (he was born 1730) by Owen Keenan, his first master, who had had it from a previous harper. The English version of the words and the Irish differ considerably. We give the first stanza of the latter:

The dames of France are fond and free,
And Flemish lips are willing,
And soft the maids of Italy,
While Spanish eyes are thrilling.
Still though I bask beneath their smile,
Their charms quite fail to bind me,
And my heart falls back to Erin's Isle,
To the girl I left behind me.

The Jacobite relic, "The Blackbird," deserves mention not only on account of its Irish character, but because, as far as can be ascertained, it is the first Irish lyric of any kind written in English. It dates from 1715, the year that "The Blackbird" made his Scotch attempt to prove his cause. The Irish name was "An Londubh."

The shamrock has come in for a large share of poetic propagation, and as early as 1689 we find its praises sung in verse:

Springs, happy springs, adorned with sallets,
Which nature purposed for their palats;
Shamrogs and watercress he shows
Which was both meat and drink and clothes.

The shamrock was held in high esteem at one time for the making of salads, "being of a sharp taste" as well as sorrel. The popular belief respecting the shamrock, or trefoil, is, says Croker, that St. Patrick by its means satisfactorily explained to the early converts of Christianity in Ireland the Trinity in Unity; exhibiting the three leaves attached to one stalk as an illustration. St. Patrick is usually represented in the garb of a bishop holding a trefoil. The trefoil plant (shamroc and shamrakh in Arabic) was held sacred in Iran, and was considered emblematical of the Persian Triad. The best song on the subject of the trefoil is Andrew Cherry's "Green Little Shamrock of Ireland," with music by Shield. Moore wrote "The Shamrock" to the air "Ally Croker," and Samuel Lover wrote "The Four-Leafed Shamrock."

The "Irishman's apple," or "murphy," the potato, is another plant which has been the means of producing much poetic fruit. "The Sprig of Shillelah" was written by H. B. Code, though often attributed to Edward Lysaght.

Moore wrote "She is far from the Land" to a very curious old tune, to commemorate the feelings of Sarah Curran, daughter of the celebrated Irish barrister of that name, and of her lover Robert Emmet. It is of them that Washington Irving says in his "Sketch Book": "Every one must recollect the tragical story of young Emmet, the Irish patriot; it was too touching to be soon forgotten. During the troubles in Ireland he was tried, condemned, and executed on a charge of high treason. His fate made a deep impression on public sympathy. He was so young, so intelligent, so generous, so brave, so everything that we are apt to like in a young man. His conduct under trial, too, was lofty and intrepid. The noble indignation with which he repelled the charge of high treason against his country—the eloquent vindication of his name—and his pathetic appeal to posterity in the hopeless hour of condemnation—all these entered deeply into every generous bosom, and even his enemies lamented the stern policy that dictated his execution. But there was one heart whose anguish it would be impossible to describe. In happier days and fairer fortunes, he had won the affections of a beautiful and interesting girl, the daughter of a late celebrated barrister. She loved him with the disinterested fervor of a woman's first and early love." Washington Irving's story of "The Broken Heart" is believed to be based in a degree upon this incident.

That very popular song "Rory O'More," written and composed by Samuel Lover, was the outcome of a desire on the part of the author to supply a really good humorous song at a time when such effusions were not of high merit.

Ireland's patron saint, Patrick, has naturally been the subject of many excellent ballads, including "St. Patrick's Day in the Morning," said to have been written by a gentleman named Wood, who adopted the *nom de plume* of "Lanner de Waltram," a very frolicsome production indeed, largely concerned with the consumption of punch. "St. Patrick of Ireland, my Dear," adapted to the melody of "The Night before Larry was Stretched," first appeared in "Blackwood's Magazine," December, 1821. The author's name is not given. "St. Patrick was a Gentleman" is a very quaint anonymous production relating all the "miracles" that the saint is credited with performing, and which many of the illiterate believe in implicitly. A drinking or toasting song to his saintship entitled "St. Patrick was an honest soul," was very popular at one time. Another song is from a manuscript in the autograph of Sir Jonah Barrington, indorsed, "Sung with great applause at a meeting assembled in the City of Paris, to celebrate the anniversary of the Saint of Hibernia." This was probably the 17th March, 1816, says Crofton Croker, in "The Popular Songs of Ireland" (1839). The song is called "St. Patrick's Day in Paris."

"Garryowen," next to "St. Patrick's Day," was the greatest favorite as a national air in Ireland. It is a curious production, the melody of which is preserved in Moore's "We may roam through the world." There is also that wonderful street song, "The Wearing of the Green," that almost caused "a question for Parliament," when Disraeli was premier, when introduced by Dion Boucicault into "Arrah-na-Pogue," and sung by Shaun the Post at the Adelphi Theater in the late seventies. There are countless versions of the lay (a good one being by Henry Grattan Curran), but the most popular is that by Dion Boucicault. The earliest version extant shows that it was written when France, and not America, was the desperate hope of the distressed and disappointed peasant. "Johnny, I hardly knew ye" is another street song. It dates from the beginning of the last century, while "Green upon the Cape" appeared during the stirring times of the unsuccessful rebellion that began in 1798.

CHAPTER XV

MORE IRISH SONGS

Genealogy of "The Last Rose of Summer," and How it Bloomed for Flotow—"The Bells of Shandon" Written by "Father Prout" as a Homesick Irishman in the Eternal City—"The Exile of Erin" Written by a Scotchman—"Kathleen Mavourneen."

THE opera "Martha" owes its popularity in part to the introduction of the ancient Irish melody known to the world generally as "The Last Rose of Summer." Now, at first sight it may appear rather incongruous to assign the song in the opera to a lady who is supposed to have lived in the reign of Queen Anne; but, as a matter of history, this incident is not quite so outrageous as critics, with a scant knowledge of Irish music apparently, would have us believe.

Flotow's "Martha," founded on a ballet, was first performed at Vienna, in 1847. It was afterward given at the Théâtre Lyrique, Paris, with Mme. Christine Nilsson as the heroine, with so much success that it ran for three hundred nights—a most unusual run for a piece of any kind half a century ago. It was taken to London in 1858, and achieved a phenomenal reception, though many authorities condemned it as mere tinsel. Berlioz, the French composer, who detested Flotow, said "the beauty of the Irish melody served to disinfect the rottenness of the 'Martha' music," which was spiteful, silly, and weak.

This brings us to the original of the introduced number. Thomas Moore evidently came upon the melody to which he wrote the words commencing, "'Tis the last Rose of Summer," in a third-hand manner, for he ingenuously calls it "The Groves of Blarney," which was quite a modern production, as far as title and words are concerned, written by Richard Alfred Milliken, who was born at Castle Martyr, County Cork, only twenty-three years before Thomas Moore saw the light in Dublin. Now, "The Groves of Blarney" was avowedly a burlesque on "Castle Hyde," the fulsome and trashy production of a "literary" weaver named Barrett, in 1790.

Barrett, who was what, in these days, we should term a crank, filled up his spare time as an itinerant bard, and with the view of being paid for his trouble, composed a song in praise (as he doubtless intended it) of Castle Hyde, the beautiful seat of the Hyde family, on the river Blackwater; but, as the writer of the memoir of Milliken says, "instead of the expected remuneration, the poor poet was driven from the gate, by order of the then proprietor, who, from the absurdity of the thing, conceived that it could be only meant as a mockery; and, in fact, a more nonsensical composition could scarcely escape the pen of a maniac. The author, however, well satisfied of its merits, and stung with indignation and disappointment, vented his rage in an additional verse against the owner, and sung it wherever he had an opportunity of raising his angry voice. As satire, however gross, is but too generally well received, the song first became a favorite with the lower orders; then found its way into ballads, and at length into the convivial meetings of gentlemen."

It was through hearing "Castle Hyde" at one of these social gatherings that Milliken determined to make a genuine farcical song on the lines of the original; so choosing Blarney, a fine old castle within three miles of Cork, for his subject, and retaining the rhythm and adopting the tune of Barrett's effusion—the tune which Barrett himself took possession of, it being a street melody and public property—he turned out a ludicrous parody of the ridiculous songs that were once so prevalent in every Irish village, when every stripling would be a bardeen, and sing his foolish rhymes to a foolish audience. The burlesque is full of points. Milliken never dreamed that his chaffing ballad would attain such distinction and celebrity, and though it went out anonymously to the rest of the world, in County Cork its origin and authorship were well known. It reached London in due course, and was called in one of the weekly prints "The National Irish Poem." Lockhart, in his "Life of Sir Walter Scott," attributed it to "the poetical Dean of Cork." It was so famous in London that everybody was singing and quoting it, and Lord Brougham refers to it in one of his great parliamentary speeches.

Milliken, in all probability, wrote "The Groves of Blarney" in 1796. Thomas Moore must have heard the melody when he was at Trinity College, Dublin, where he took his degree in 1798, and almost immediately after left for England, where he eventually settled. He may never have known that Milliken was the author of "The Groves of Blarney," though Richard Jones, an accomplished comedian, records that he obtained copies of the song in Cork, in the summer of 1800, and that he and Charles Mathews, the great actor and mimic, carried it back to London, where they sang it at concerts and in their entertainments. The first instalment of the "Irish Melodies," with Moore's words, was issued in 1807, and the rest at varying intervals. Milliken died in 1815.

Wherever Moore obtained the melody of "The Last Rose of Summer," it is certain that he could not have known it in its original form as played by the traveling bards and harpers of Ireland, for he considerably altered the character of the music, and did not in any way improve upon even "The Groves of Blarney" version as a national melody. Although the composer and author are unknown, the title of the tune may be ascribed to about 1660, so that from a musical point of view Flotow was well within the calendar in using it for his "Martha," as the basis of the well-known air existed long prior to the reign of Queen Anne.

"The Bells of Shandon," once a great favorite, was written by Francis Sylvester Mahony ("Father Prout"). The history of the bells and the origin of the song are of more than passing interest. Crofton Croker, in his "Popular Songs of Ireland," tells us that the steeple of the Church of St. Anne, or Upper Shandon, in which hung the bells celebrated in the song, is one hundred and twenty feet high, and being built upon a considerable eminence, appears a remarkble object in every point of view of the city; but especially from what Moore has termed "its noble sea avenue," the river Lee. The building of the church commenced in 1722, and its steeple was constructed of the hewn stone from the Franciscan Abbey, where James II heard mass, and from the ruins of Lord Barry's castle, which had been the official residence of the lords president of Munster and whence this quarter of the city takes its name—Shandon signifying in Irish the old fort or castle. Fitz-Gerald, in his "Cork Remembrancer," says that Shandon bells were put up in the summer of 1752.

Mahony, the author of the fine poem, was born at Cork in 1804, and died in a monastery in Paris (to which he had retired two years previously) in May, 1866. He took holy orders after studying in a Jesuit college at Paris; but eventually he became a journalist and author. He was a constant contributor to "Fraser's Magazine," "Bentley's Miscellany," the "Athenæum," and other periodicals. He was correspondent at Rome for the London "Daily News," and Paris correspondent for the "Globe." Under his pen-name of "Father Prout" he achieved much celebrity by writing prose and Irish verse in "Fraser's Magazine." These writings have been collected and republished and have become classics. He was greatly loved and respected by all who knew him. Bohemian to the backbone, full of fun, careless in his dress, he was careful of his witty company. He wrote his celebrated verses on the bells when he was a student at an Irish college in Rome. It is said that the opening lines are still to be seen in a room there, scratched on a wall just above where his bed used to be. He was doubtless a little homesick at the time, and listening maybe to the tolling of the many church bells in the Eternal City. We give a few lines only, as the poem is so well known:

With deep affection
And recollection
I often think of
  Those Shandon bells,
Whose sounds so wild would,
In the days of childhood,
Fling round my cradle
  Their magic spells.
. . . . . .

I've heard bells chiming
Full many a clime in,
Tolling sublime in
  Cathedral shrine,
While at a glib rate
Brass tongues would vibrate;
But all their music
  Spoke naught like thine.

The song has had several settings, besides its being sung to the tune of "The Last Rose of Summer." Hatton, whose setting is generally considered the best, was born in 1809 and died in 1877. He composed music for a vast number of pieces—songs, operettas, dramas, etc.—was the musical director at the Princess's Theater under Charles Kean, and composed the music for the Shakespearean productions. "Good-bye, Sweetheart, Good-bye" is his most enduring work.

A very touching Irish song, "The Exile of Erin," was written by a Scotchman—Thomas Campbell, the poet. It has often been attributed to the Irish verse-writer George Nugent Reynolds, though there is no evidence to show that Reynolds himself ever claimed it. Campbell wrote other Irish poems of considerable native feeling, "O'Connor's Child" and "The Irish Harper and his Dog Tray," for he always had a surprising affection for the Irish, and a sympathy with the sentiment of their songs. It should not be forgotten, by the way, that Thomas Campbell was the author of what is perhaps the finest sea song ever written, to wit, "Ye Mariners of England." "The Exile of Erin" is frequently called in music and song books "Erin-go-Bragh," which is quite a different song. It was usually sung to "Savourneen Deelish."

It has been said, with more regard for epigram than fact, that "Kathleen Mavourneen," that queen among Irish songs, was born out of its own country, of English parents. But the truth is that though the composer, Frederick W. N. Crouch (1808-96), was an Englishman—he might have been Irish if he had chosen, for there are many of that name in the Green Isle—the writer of the words, Mrs. Julia Crawford, was a true daughter of Erin, having been born in County Cavan. From the fact that when quite young she took up her abode at a small town in Wiltshire, where she resided for many years, her few biographers have been led into the error of supposing her to be English. Besides "Kathleen Mavourneen," she wrote over a hundred lyrics, mostly Irish in sentiment, and published, with Crouch as the composer of the music, a volume of "Irish Songs" in 1840. She wrote, says David J. O'Donoghue in his "Dictionary of the Poets of Ireland," a great deal of verse for the "Metropolitan Magazine," edited by Captain Marryat (London, 1830-40), and also autobiographical sketches for the same publication. Her "Kathleen Mavourneen" appeared therein. Unfortunately no one thought it necessary to preserve any particulars of the life and works of this charming writer.

Frederick William Nicholls Crouch led a singularly hard life—one full of vicissitudes and bad luck. When Crouch wrote his greatest song he was traveling for a firm of metal-brokers in Cornhill. Afterward he was appointed musical director at Drury Lane Theater and brought out many a singer who achieved name and fame. He was a very fertile composer. The melody of "Kathleen Mavourneen," according to Crouch, came as an inspiration one day when he was riding along the banks of the Tamar. Soon afterward he sang it at Plymouth—for he was a capital ballad-singer—and for considerably more than half a century it has continued to find a place in concert programmes. The Queen of Song, Adelina Patti, often sang it. But although the song brought in enormous profits, it did not enrich the composer, who only received a small sum down for it originally. So hard were the times with Crouch, and so unkind his country to him, that he who was a friend of the great Rossini when George IV was king, emi-

grated to America in 1849 to earn a living. He served in the Confederate Army during the Civil War, after which he engaged in various occupations, finally teaching music in Baltimore. He was a Doctor of Music and the recipient of many academic honors. He died at Portland, Maine, August 18, 1896.

Here is the story of this famous song as told by Crouch himself: "The words instantly attracted my attention by their purity of style and diction. I sought the authoress, and obtained her permission to set them to music. Leaving London as traveler to Chapman and Co., Cornhill, while prosecuting my journey towards Saltash I jotted down the melody on the historic banks of the Tamar. On arriving at Plymouth, I wrote out a fair copy of the song, and sang it to Mrs. Rowe, the wife of a music publisher of that town. The melody so captivated her and others who heard it that I was earnestly solicited that it should be given the first time in public at her husband's opening concert of the season. But certain reasons obliged me to decline the honor. I retired to rest at my hotel, and rising early next morning, and opening my window, what was my surprise to see on a boarding right opposite a large placard on which was printed in the largest and boldest type: 'F. Nicholls Crouch, from London, will sing at P. E. Rowe's concert, "Kathleen Mavourneen," for one night only!' Amazed and confused at such an unwarrantable and unauthorized announcement, I hurriedly completed my toilet, took my breakfast, and rushed off to Mr. Rowe's warehouse. But despite my reluctance, and overcome by the entreaties of the fascinating Mrs. Rowe, I appeared and sang the song to a crowded audience, with the most enthusiastic applause. On returning to London I entered the establishment of Messrs. D'Almaine, music publishers, as precentor, and 'Kathleen Mavourneen' and other songs—'Dermot Astore,' 'Their Marriage,' 'Death of Dermot'—were published by that firm. These songs have been sung and appropriated by all the leading cantatrices, from Caradori, Hobbs, Hawes, Hayes, Stephens (the Countess of Essex), Malibran, Titiens, and Adelina Patti. The series of songs has been published by thirty different music stores in America, each one making heaps of money. But not one of these brain-stealers has had sufficient principle to bestow a single dime on the composer!" It is fitting that the words of "Kathleen Mavourneen" should appear here:

Kathleen Mavourneen! the gray dawn is breaking,
The horn of the hunter is heard on the hill,
The lark from her light wing the bright dew is shaking—
Kathleen Mavourneen! what, slumbering still?
Oh! hast thou forgotten how soon we must sever?
Oh! hast thou forgotten how soon we must part?
It may be for years and it may be for ever,
Oh! why art thou silent, thou voice of my heart?

Kathleen Mavourneen! awake from thy slumbers,
The blue mountains glow in the sun's golden light;
Ah! where is the spell that once hung on my numbers?
Arise in thy beauty, thou star of the night!
Mavourneen! Mavourneen! my sad tears are falling,
To think that from Erin and thee I must part:
It may be for years, and it may be for ever,
Then why art thou silent, thou voice of my heart?

A very graceful imitation of the song, or rather a tribute to its excellence, has been written by James Whitcomb Riley, and may fittingly follow the words that inspired it:

Kathleen Mavourneen! thy song is still ringing,
As fresh and as clear as the trill of the birds;
In world-weary hearts it is sobbing and singing,
In pathos too sweet for tenderest words.
Oh! have we forgotten the one who first breathed it?
Oh! have we forgotten his rapturous art?
Our meed to the Master whose genius bequeathed it?
Oh! why art thou silent, thou voice of the heart?

Kathleen Mavourneen! thy lover still lingers,
The long night is waning, the stars pale and few;
Thy sad serenader, with tremulous fingers,
Is bowed with his tears as the lily with dew.
The old harp-strings quaver, the old voice is shaking,
In sighs and in sobs moans the yearning refrain:
The old vision dims, and the old heart is breaking—
Kathleen Mavourneen, inspire us again!

NATIONAL SONGS

By ARTHUR ELSON

[*Note:* In this article the terms "folk song" and "folk music" have been used in a rather broad sense. Strictly speaking, a folk song is not the creation of an individual, but of a race. The trace of the original composer and poet have been lost; he was a man of the "folk," a village minstrel whose song was one of many that lingered on the lips of his neighbors, and whose superior value was, perhaps, discovered only by a later generation. Meantime, in the course of its mouth-to-mouth existence, it had been so modified and molded to the character of the race that it had become a veritable mirror of its soul. Such are the traditional songs of the Russian or German peasant, the Scotch highlander, the Italian fisherman, and—no less—the spirituals of our American negro.

These songs are so much a part of their locale that they lose their essential flavor when interpreted by others than the people whose heritage they are. Dressed up in conventional harmonies and set down on paper they are mere reflections of their real selves. Scholars are now making efforts in various parts of the world to restore the records of these songs to their original form and to preserve them for future generations.

In the present article, however, we are concerned chiefly with songs of more recent and more definite origin, whose composers are, for the most part, known, but whose simplicity and beauty approaches the style of the genuine folk song and which have become a part of the world's musical heritage.]—Ed.

THE folk song has well been called the wild briar-rose of music. It springs up unexpectedly by the wayside of art, without any of the care that is lavished on the more cultivated and artificial flowers of song. Often of the simplest character, it will usually show great beauty, too. This is only natural when one remembers that the true folk song is an echo of national feeling. It may be a war song, or it may appeal to the gentler emotions; but in some way it goes to the popular heart, and is loved by the rank and file of its nation.

Naturally the varying characters of races and nations are echoed in their folk music. In the style of this music we may note a difference between the lyric sentiment of the Fatherland and the more spirited liveliness of "Merrie England"; or we may contrast the daintiness of the French lyrics with the pathetic resignation and bacchanalian revelry expressed in tone by the Slav. There is often a likeness between schools of folk music; for the great passions of humanity are the same in all lands. But there are almost always points of difference, which express racial traits.

It is not always easy to characterize a folk song school. Some nations have a plainly marked style in their popular music; others show an "infinite variety" that "age cannot wither, nor custom stale"; while still other countries seem to have no definite folk music at all. In general, the folk song withers in an atmosphere of business and industry. The rag-time of Broadway, or the Coster songs of the "Old Kent Road," are not lasting folk songs, but merely ephemeral amusements. The true folk song is nearer to nature. In it we shall find the fragrance of pine woods, the glow of ripening corn, the majesty of silent-flowing rivers, or perhaps some of the loneliness of desert steppes. There will be human feeling in plenty; but it will consist of the simple hopes, fears or loves of those who live the natural life of the country. These primitive feelings, expressed through the medium of national character, will be found in all real folk music, as the following illustrations and descriptions will show.

Curiosity, like charity, begins at home; and that may serve as an excuse for taking up our own music first. Some will say that we have no real folk song school; but there are songs in our nation, of both the peaceful and warlike type, that seem to disprove this assertion.

The United States has been a land of roving people. It is only in recent decades that the country really finished its wave of expansion toward an unknown Pacific Ocean. Even now men settle in distant places, far from the homes of their youth. The "old home week" is a recent institution; but for years our country has cherished its home memories in music—and paid Patti and others royally for singing of them. "Home, Sweet Home," with which the diva reaped such a golden harvest, is not really American at all. To be sure, the words were in John Howard Payne's "Clari, the Maid of Milan," but the music was the work of Sir Henry Bishop. In the old editions he marked the piece "Sicilian Air"; but no such air has been found, so the melody is probably his own. Perhaps he thought he was writing in the soothing style of the Siciliano.

Wholly American, however, are the works of Stephen Collins Foster, the true folk song writer of our country. Some frown upon the unassuming style of his works, but they unite with their simplicity a great deal of charm, which is not always easily obtained by simple means. Many of these deal with home—either a far-off earthly habitation, or the eternal home so often in the thoughts of the religious negroes. "My Old Kentucky Home" is a well-known example; while "The Old Folks at Home" is probably the most popular song in the Southern States. "Massa's in the Cold, Cold Ground" has a little of the religious flavor, while "Old Black Joe" shows a somewhat similar vein. "The Old Oaken Bucket," by another composer, is another song of youthful memories.

Early American life is pictured in the songs only

slightly, and many of the tunes representing it are gradually being forgotten. There were many famous native hymns and anthems at the time of the Revolution, which are worth saving in spite of a primitive style that sometimes appeared in them. Then there were lively dance tunes, played by a violinist at the early and hearty merrymakings of by-gone generations, such as the rollicking melody known as "Old Zip Coon." These were typical enough to be classed as real folk music.

Of war songs we have a number in our national music, but comparatively few of the famous ones are of native composition. "The Star-Spangled Banner" was originally an old English drinking song, entitled "To Anacreon in Heaven." It was written for a jovial club called "The Anacreontics," which met at the "Crown and Anchor" in the Strand, London. The melody was composed between 1770 and 1775, possibly by John Stafford Smith, according to a volume of research issued from the Congressional Library at Washington, wherein is found the interesting result of investigations conducted by O. G. T. Sonneck, with a view to establishing the identity of our National anthem. In the writer's family is a copy of this song, also a Masonic setting of the same tune, beginning "To old Hiram in Heaven." The tune was used in Boston as early as 1798, when it was sung with Robert Treat Paine's words, entitled "Adams and Liberty." This version became well-known, as was true also of a later Philadelphia setting, "Jefferson and Liberty." On March 25, 1813, it was sung at Boston, with words celebrating the Russian victories over Napoleon, and Key probably heard it then or later. The tune was not chosen for Key's words by the actor Durang, as some claim, but by Key himself, as printed in the Baltimore *American* of that time. Francis Scott Key had been detained with the British fleet bombarding Fort McHenry. As the action took place at night, one can imagine the anxiety with which Key, like many others, awaited the morning to see the result. When he saw the United States flag still floating over the fort, he was inspired to write the opening verse of his famous poem. He received permission to depart that morning, and on his way to Baltimore he composed the rest of the words to the song, which were at once printed in the *American*.

The song that we know as "America" is also imported, and pretty surely of English origin. It is now fairly certain that both the words and music of the original song were written by Henry Carey, at the beginning of the 18th century, although the tune is also claimed for Dr. John Bull, in the time of James I. The song was at first written with the Jacobite exiles in mind, which explains the lines

> Send him victorious,
> Long to reign over us.

Richard Clark, an English writer, dates the words and music farther back, ascribing the former to Ben Jonson and making the "knavish tricks" refer to the Gunpowder Plot. However that may be—and Granville Bantock, in his preface to "Sixty Patriotic Songs," upholds Carey—it is certain that by 1714 the song began with the words "God save great George our king." Later on it grew popular enough to receive German and Saxon settings, while in 1832 the Rev. Samuel F. Smith wrote the American words for the tune, for a children's festival in Park Street Church, Boston, on the Fourth of July.

"Yankee Doodle" was adopted by the Americans during the Revolution. It was written as a satire on the raw appearance of the Yankee troops when they joined the British at Albany during the "Old French War." The words were by Dr. Shuckburgh, but the origin of the melody is not known. The British used the tune at the beginning of the war, but at the surrender of Yorktown the American bands played it as their own, while the British marched out to a tune appropriately named "The World Turned Upside Down."

As an example of the way songs travel, "We Won't Go Home till Morning" will prove of interest. It began centuries ago in the Holy Land, as a song in praise of the French Crusader Mambron. It is heard even to-day in Egypt and Arabia. By Marie Antoinette's time the name Mambron had little significance, and she altered it to "Malbrooke," the Duke of Marlboro. In this guise Beethoven took the tune in his "Battle of Vittoria." In England the song is used chiefly with the words "For he's a jolly good fellow."

Another imported song is "Maryland, my Maryland." This was an old German Christmas song, entitled "O Tannenbaum," originally a students' song and sometimes sung to the poem "Lauriger Horatius." James Ryder Randall wrote the words for the fiery Southern setting, and the song was sung also to a Northern version. It is now known in an English adaptation as the marching song of the Socialists.

"Hail, Columbia" is one of the few national songs of real American origin. The "Washington March" or "President's March" was composed in honor of Washington's first inauguration, in 1789, at New York. It was probably by Johannes Roth, of Philadelphia, though some claim it for another Philadelphian named Phylo. Nine years later, a young actor named Gilbert Fox was to have a benefit. Fearing a slim attendance, he asked Judge Hopkinson to write patriotic words for the "President's March." In those years the advent of a new patriotic song was held to be very important; so that the Judge's version, as sung by Fox, soon became widely popular, especially with the Federalists, who put the government's power above state rights.

Of the Civil War songs, nearly all were of native production. "The Bonnie Blue Flag" was an Irish tune adapted to Southern words, but "Dixie," the rallying-cry of the South, was of native origin. It was originally a minstrels' "walk-around," written by Dan Emmett and brought out in 1859 at Bryant's show in New York. It soon became the Southern rallying-song, with the name Dixie probably derived from Mason and Dixon's Line.

Most popular with the Northern soldiers was "John Brown's Body," afterward used for "The Battle Hymn of the Republic." As if in return for "Dixie," the South furnished the music for this Northern song; for it began in Charleston, S. C., as a Sunday-school hymn, with the music probably written by William Steffe, in 1856. As the Methodist hymn, "Say, Brothers, Will You Meet Us," it was taken up by the 12th

Massachusetts regiment. While at Fort Warren, in Boston harbor, the soldiers of the regiment often adapted words to the tune; and among these was a satire on John Brown—not the hero of Ossawatamie, but one of the regiment's members, a good-humored Scotchman. When the regiment went to the front, under Col. Fletcher Webster, it sang this song in passing through Boston and New York; and the song was at once adopted in the Northern repertory. Later on, Rev. James Freeman Clarke, visiting the army outposts of Virginia in a party with Mrs. Julia Ward Howe, heard the song given by the soldiers, and at once urged Mrs. Howe to write new words for such an excellent tune, whereupon she produced "The Battle Hymn of the Republic." The melody and the John Brown words have become widely popular in many countries besides our own.

Of the other Civil War songs "Tenting on the Old Camp Ground" had considerable vogue, especially among the soldiers. The spirited "Marching through Georgia," however, and such lively songs as "Say, Darkies, Hab You Seen My Massa?" are of real musical worth, and would take rank with the best of national songs, except for their ephemeral texts.

England has many admirable national songs, such as "The British Grenadiers" and the older Cavalier songs. "Rule, Britannia" was composed by Dr. Arne, in 1740, appearing in print as an appendix to "The Judgment of Paris." It was also used in the masque "Alfred," which came to London in 1745. Granville Bantock, in his "Sixty Patriotic Songs," prefers the old wording, "rule the waves," instead of the more modern phrase "rules the waves." Both tunes were much used in America in revolutionary days.

A number of the English folk songs have been written by famous composers. One of the most popular is "Sally in Our Alley," by Henry Carey. The composer had seen a shoemaker's apprentice taking a holiday with his sweetheart. The couple were much devoted to each other, and the young man showed her the various amusements and then gave her a sumptuous meal in the "farthing-pye-house" at Moorfields. Their simple devotion moved Carey so much that he wrote the words of the song and a setting for them, in an effort to glorify the beauty of even the humblest love. His music was used for many years, but in 1760 the words were put to the present tune, which was known as "The Country Lass." The song has been subjected to many parodies, such as, for instance,

> Of all the lads that are so smart,
> There's none I love like Billy;
> He is the darling of my heart,
> And lives in Piccadilly.

Addison held "Sally in Our Alley" to be the purest lyric of humble love in the English language.

Another composer whose works earned the popularity that marks folk music was Dr. Arne, who became known by many works besides the patriotic "Rule, Britannia." He was intended for a lawyer, but his love of music brought him to theatres in disguise, and made him practise on a spinet with muffled strings. His father discovered him playing the violin at a social gathering, after which he was allowed to take up music at home. He wrote somewhat in the florid style shown by Handel at times, as may be seen from "Polly Willis" and to some extent from "The Lass with the Delicate Air."

The later "ballad-opera" style is illustrated by Bishop's "The Bloom Is on the Rye" and "Home, Sweet Home," which Bantock rightly classes as English. Balfe and Wallace, whose songs have been already mentioned, wrote in this school. The true English folk song, however, is of earlier periods. The songs with lute, written by Dowland, Ford, and others, in or near the Elizabethan Age, are more truly representative of English folk music. In passing, the name of Edward German (really German Edward Jones) deserves mention among contemporary composers because of his efforts to imitate the old folk song flavor. His incidental music to "Henry VIII," "Nell Gwyn" and other plays revives the grace and heartiness of the old style in very successful fashion. "Twickenham Ferry" is another charming echo of the English folk song style. The Scotch folk songs, however, are the most striking and beautiful as a whole. They are based on the pentatonic (black-key) scale, with later examples showing a six-toned scale with the leading note omitted. Still more recently the entire diatonic scale was used, as in "The Bluebells of Scotland"; but this brings a conventional result, without any of the characteristic Scotch style. In rhythm, there is often found what is known as the "Scotch snap," which consists of a sixteenth-note on a strong beat followed by a dotted eighth. It is said that the song "Within a Mile of Edinboro' Town" was originally written as a sort of parody, to show how easily the Scotch style could be imitated; but it caught the style so exactly that it was taken up as a real folk song. "Annie Laurie" is one of the most representative of the Scotch songs. This was the song that stood for home and loved ones to the British soldiers in the Crimean War; and Bayard Taylor has pictured this in the lines,

> And each one thought a different name,
> But all sang "Annie Laurie."

It is pleasant to know that there really was an Annie Laurie. Two centuries ago, according to the old "Ballad-Book" of Charles Kirkpatrick Sharpe, she lived by the banks of Maxwellton. Sir Robert Laurie, first baronet of the Maxwellton family (created March 27, 1685) had three sons and four daughters, among the latter being Annie, who was greatly celebrated for her beauty. She made a conquest of a Mr. Douglas, of Finland, and although she married another man, her charms inspired Mr. Douglas to pour out his soul in poetry. His words were altered later, but the first verse was about as the song has it now. The present melody was written by Lady John Scott. "Mary of Argyle" is another love-lyric, with words by Charles Jefferys and music by Sidney Nelson, and "Robin Adair" celebrates another real character.

"The Land o' the Leal" was written by Lady Nairne, though the poem has been wrongly ascribed to Burns. The words were written for a close friend who had just lost her only child. The tune is the same one used for "Scots wha hae we Wallace bled," and was known as "Hey, tuttie taittie." Such use of old tunes for new words is very common in folk music, and

often the melodies date back very far. The tempo is, however, much slower in "The Land o' the Leal" than in "Scots wha hae," "Bonnie Doon," the only British melody that Napoleon liked at St. Helena, illustrates the various stories that will grow up about a tune. Burns states that the tune was written by a Mr. Miller, who, having aspired to write a Scotch air, was told to keep to the black keys and use a rhythmic style. Mr. Miller produced this tune, which was retouched slightly by his adviser, Mr. Clarke, who told Burns the story. In a letter to Thompson, Burns writes: "Now, to show you how difficult it is to trace the origin of our airs, I have heard it repeatedly asserted that this was an Irish air; nay, I met with an Irish gentleman who affirmed that he had heard it in Ireland, among the old women; while, on the other hand, a countess informed me that the first person who introduced the air into this country was a baronet's lady of her acquaintance, who took down the notes from an itinerant piper, in the Isle of Man. How difficult, then, to ascertain the truth respecting our poesy and music!"

"Loch Lomond" brings with it a Jacobite suggestion. The song might be that of any exile, but for the refrain. The "high road" was any ordinary path of travel, but the "low road" was the hidden method of travel used by the Stuart adherents. There are many Jacobite songs showing varied and very beautiful styles. "Auld Lang Syne" has become known and loved all the world over as a song of reminiscence at parting, after scenes of good-fellowship.

Irish songs are not so well-known in America as those of Scotland, but they show fully as much musical worth. Again we find the tunes much older than the words in many cases, some of the former descending from the bards of long ago. The five-toned scale is not so prominent in Ireland; but there are dignified and pleasing effects in the diatonic scale, and minor music of the most striking and weird originality, often with the flat seventh. The latter, shown by "Shule Agra" and other songs, dates back some centuries. "The Minstrel Boy" is a good example of the old tunes in major. Its melody was known as "The Red Fox" or "Moreen." "The Little Red Lark" is another old air, set to new words by Stanford. Another old tune, called "The Jolly Ploughboy," is found in "The Low-Backed Car."

Of the more modern productions, such songs as "Mavourneen" and "Killarney" have had a decided vogue. The brighter side of Irish music is well represented by Molloy's "Kerry Dance."

German folk songs are legion. They show much beauty, being expressive in style and often captivating in effect. "The Mill in the Valley" is an example of their charm, and is known all over Germany. "Forsaken" is an illustration of the more conventional Carinthian school, very popular in South Germany and Austria, but lacking in depth. The prayer from "Der Freischütz" and Hildach's "Folk Song" are examples of the use of the folk song style by German composers. Among patriotic songs "The Watch on the Rhine" is most prominent. This became the chief national song of Germany during the Franco-Prussian war; and its composer, Karl Wilhelm, received a medal and a pension from the government.

French folk songs show a piquant flavor and dainty style that are very characteristic. Such a song as "La Charmante Marguerite" displays the most exquisite grace in its music. Many of the modern French composers have followed the simple but tasteful style of the French folk song. Thomé's "Bonjour, Suzon," and Godard's "Florian's Song" are not exactly songs in popular style, but they do show the brightness that enters into the French folk music. Massenet and Saint-Saëns still built on this in recent years, though Debussy and his school have discarded it.

The "Marseillaise," the most spirited of all national songs, was written by Rouget de Lisle, during the night preceding April 24, 1792. Few national songs have been "made to order." In a way, the "Marseillaise" was one of the few, although adopted first in a different place from that in which its composer brought it out. But Austria has a national hymn that was written definitely for its purpose, and adopted without hesitation. This hymn, "Gott erhalte Franz den Kaiser," was by Haydn. Not every nation can have a great composer to write its patriotic songs; but on the other hand the great composers often fail when trying for a popular style. Haydn prized this hymn highly, and just before his death caused himself to be carried to the spinet, where he played it through three times.

The Italian national hymn is the one known as "Garibaldi's War Hymn." In the Bantock collection the melody is attributed to Olivieri, while the words were written by Prof. Mercantini in 1859. The Spanish national hymn is another comparatively recent piece.

Italian folk song is at present of rather conventional character, though fluent enough, and sometimes dramatic. The most familiar examples are the well-known barcarolle "Santa Lucia" and the popular "Funicoli-Funicola," written by Luigi Denza to celebrate the opening of the railway to the top of Mt. Vesuvius.

Spanish music is very little known to outside nations. Even the "Habañera" and "Seguedilla" as pictured in "Carmen" are held by the Spaniards to show foreign flavor. The national operas of Spain are the *zarzuelas,* or bright musical farces. The folk music, especially in the South, is preserved intact by local customs. Dr. Edgar Istel, writing for "Die Musik," described the *Feria,* or spring market and festival at Seville, as an occasion into which all classes enter fully. There will be booths where Gypsies sing or dance to attract custom for food or cooling drinks; puppet shows and other amusement shops; and the interesting *casitas,* or tented houses, in which girls of refined families may, for this once, perform the national dances in public. Guitars are usually the accompaniment. The finely-dressed girls, with roses in their hair, would dance the Seguedilla (Sevillana) with most pleasing grace, and accompany themselves skilfully with castanets.

The Seguedilla is in three-quarter time and lively pace. The Bolero is similar, but a little more quiet. The Tirana was a gentler dance of a century ago, in six-eighth rhythm, like the Siciliana. Other popular Spanish dances are the Fandangos, including such

varieties as the Malaguena, Roudena, Granadina, and Murciana. Since the Spanish dances were sung, as well as danced, especially by the lower classes, it follows that they exerted a considerable influence upon the native folk music.

The Gypsies settled in Spain and in Hungary, though often regarded only as a wandering race. The Hungarian Gypsy music has been used by Listz and Schubert. Dvořák's "Songs My Mother Taught Me" is based on Gypsy melodies. The Spanish Gypsies will sometimes give an evening exhibition of dancing, accompanied by striking songs and occasional weird outbursts of chorus. They have an attractive three-eighth dance called the Polo Gitano.

The Russian national hymn is another one of the list of patriotic songs written to order. The words were written by Joukovsky in 1833, and Lvoff set them to music in a competition instituted by order of Czar Nicholas I. But the music does not give a "made-to-order" effect, being very stirring and noble in character. It is to be noted, however, that the two "made-to-order" national songs, the Austrian by Haydn and the Russian by Lvoff, were both in praise of the sovereign and not of liberty.

The Russian folk songs are of almost infinite variety. There are songs of marriage and mourning; songs of joy and sadness; songs for nearly every possible condition of life. But most striking among them are the minor effects that the Moujiks love. For deep and unrelieved gloom, for a sadness that knows no end, some of these songs are easily the most striking in the world. Such a melody is found at the beginning of Tschaikowsky's fifth symphony, after the introduction. The lighter songs in minor are most graceful in effect, and their style shows itself as very enjoyable in Rimsky-Korsakoff's overture to "The Czar's Betrothed."

The greatness of the recent Russian composers has rested in part on their use of the people's music. Even Tschaikowsky, who was accused of not being national enough, made frequent use of folk songs; while the famous group of nationalists made it a duty, as well as a pleasure, to echo the national folk music. Great composers are born, and not made; but when they idealize their own school of folk music, as Grieg did in Norway, as Chopin did in part in Poland, and as many have done in Russia, they build on a sure foundation of popular support, and very often win success outside of their own country as well. For this reason, as well as for its salutary influence on national life and customs, the importance of folk music can hardly be over-estimated.

THE DEVELOPMENT OF THE ART SONG

By ARTHUR ELSON

EARLY BEGINNINGS

FOR the first song writer, we would probably have to go back to prehistoric times. In those days, no doubt, some hunter, more musical and more original than his fellows, strung together a few of the usual forest calls and created a melody. Since that time songs have existed in almost every savage tribe, and we find many of these primitive lyrics among the African natives of to-day, or our own Indians.

In ancient Greece, the exponents of poetry and music were identical. The bard Homer must have chanted his great epics while playing for himself some rude accompaniment on the lyre. In the hands of Pindar, Sappho and others, Greek poetry assumed shorter and more lyrical forms. With the development of the various Greek modes, music too became more varied. We have few actual relics of the old Greek music, but the few that exist show possibilities of greatness. One of these, a hymn to the Muse Calliope, has been given fitting harmonies by Macfarren, and in its modern guise appears truly impressive.

Rome adopted the arts of Greece, and through her the old modes or scales were, in a corrupt form based on a misunderstanding of the old system, transmitted to the early Christian writers of church hymns. Hitherto music was purely melodic; harmony or polyphony never entered into it. The Middle Ages, however, saw the rise of new effects, in both religious and popular music. Hucbald introduced the crude Organum, a system in which voices could accompany one another in fifths and fourths instead of singing in unison. Guido of Arezzo varied this by introducing oblique motion, while the addition of contrary motion, which took place in England shortly before A. D. 1100, led the way to five centuries of vocal counterpoint. Many of the old masses are left to us, also many sacred motets and semi-sacred madrigals. But there was much popular music as well. The four-voiced English canon "Sumer is icumen in," which dates from at least as early as the year 1215, shows a wonderful freshness and beauty of effect. The old English schools were in the lead in their day, and remained so in the later epochs of Dunstable, the Elizabethan age, and the time of Purcell. The French school, with Jannequin's echoes of the Paris street cries, also had its popular side. The Flemish schools were at first devoted to puzzle-canons and other musical riddles, but in later times its masters wrote many melodic part-songs. Such a work as Orlando di Lasso's "Mon cœur se recommande" is but one of many pleasing vocal works by him, and exerts a charm even on modern ears.

But long before the Flemish schools were heard of, a great popular movement in music was brought about by the Troubadours. From specimens of their music, it may be noted that they sometimes kept to the idea of the vocal part-song. But their compositions were intended to be frankly popular and were often monodic in style, i.e., to be sung by a solo voice, with instrumental accompaniment and interludes. The Minnesingers of Germany, slightly later, represented a similar school.

During the fifteenth and early sixteenth centuries, practically all historic traces of monodic composition disappeared under the mass of contrapuntal output, and at any rate was entirely ignored by "educated" musicians. But with the revival of the monodic (harmonic) style, coincident with the invention of opera about the end of the sixteenth century, the art of song writing began to flourish in all lands. Italy now popularized her operatic solos, and Monteverde, coming soon after the Florentine composers, gave these a dramatic power unheard of till then. Such a solo as "Lasciatemi morire," from his "Arianna," is an impressive bit that is not unworthy even of Wagner. Monteverde led the way to Scarlatti, Lully and Purcell, and to a style that is comparatively familiar to-day. Purcell's "Nymphs and Shepherds" is an example of quite modern character.

THE CLASSIC PERIOD

But if Purcell was England's greatest composer, the time was coming when real world-geniuses were to appear. The contrapuntal and monodic schools were soon to be summed up in John Sebastian Bach, more especially along instrumental lines, while Handel was to lead the way to a greater development of vocal music.

Bach wrote only one or two separate songs; but his cantatas and other large works are full of effective arias. Handel produced only one separate song, according to Grove—a hunting song for bass voice. But his many operas and oratorios abound with vocal solos that are widely known to-day. Bach shows intensity of style in a union of contrapuntal skill and earnest feeling. Handel, on the other hand, wrote with a forceful directness. "Comfort Ye," "Ev'ry Valley" and "He Shall Feed His Flock" are among the greatest of his sublime oratorio, "The Messiah"; "Angels Ever Bright and Fair," from "Theodora," and "Leave Me in Anguish," from "Rinaldo," show that he was equally effective in his operas. If his operas have disappeared from the repertory, it is because of their conventional structure, and not from any lack of good music.

Haydn, while developing new forms of instrumental

music—the symphony and the string quartet—wrote for voice with the graceful simplicity of the older days. "With Verdure Clad" is a famous air from his "Creation." His customary daintiness is shown in another well-known lyric, "My Mother Bids Me Bind My Hair." This is one of a group of twelve "canzonets," written for an English publisher to satisfy the demand created by two earlier sets, neither of which, however, contain much of permanent value. They are not songs in the modern sense—a form which only began to develop after Haydn.

With Mozart, everything showed smoothness and fluency. Sarastro's song in "The Magic Flute" is more solemn than his usual style in aria or ensemble, while "The Violet" carries out the quiet poetic sentiment of Goethe's poem with true lyric genius. Many modern composers quote Mozart as the highest model for the student; but few of their own works approach the magnificent simplicity of his style.

Gluck, who revived the dramatic idea in opera, usually tried for the expression suitable to the words or subject that he was setting. But the famous solo from "Orpheus," "Che faro senza Euridice," reverts to a smoother style. When Orpheus finally loses his beloved wife, the music that he sings is as fluent and pleasing as if he had found her. More dramatically expressive is the appeal to the Furies, in the same work, in which their gruff refusal is pictured in the accompaniment. Gluck's contribution to song literature proper is confined to some settings of Klopstock's "Odes," which are interesting only in a historical sense, since in a letter concerning them he enunciates the theory—later put into practice by Schubert and his successors—that the "union between air and words should be so close that the poem should seem to be made for the music."

Beethoven was not especially a vocal composer, as his music usually suggested itself to him in orchestral guise. He treated the voice too much as if it were an instrument, capable of giving difficult passages without growing tired. Many of his songs are dramatic enough, but they lack the lyrical quality that should be present in vocal work. "Adelaïde," the most famous of his songs, has the dimensions of an aria, though it is lyrical in mood; "In Yonder Tomb" is an Italian aria in form and spirit; "Faithfu' Johnnie" is a Scotch folk song setting, while "God's Glory in Nature" is a finely majestic interpretation of the poem in classic style.

PIONEERS OF THE GERMAN LIED

Peter Schulz, born in 1747, was the real pioneer of the German *Lied*. His three sets of *Lieder im Volkston* marked him as a true song composer, the two religious sets that he wrote being less effective. Henry T. Finck, in his "Songs and Song Writers," says that "Schulz held that a melody should fit the words as a well-made dress fits the body." Others of this period were Reichardt, who set Goethe's poems without very great inspiration; Zelter, whose Goethe settings were much admired by the poet himself, and Zumsteeg, whom Schubert took as a model.

The pioneers of the romantic school, Weber, Marschner and Spohr, were born a little before Schubert. Weber combined the folk-song style with strong dramatic effects. Spohr was often excessively chromatic in style. Marschner reveled in somber scenes, and exerted great influence on Wagner. But none of the three showed much aptitude for the art song; it remained for Schubert to develop that.

SCHUBERT AND THE GERMAN ROMANTICISTS

Franz Peter Schubert, the acknowledged master of the German *Lied*, was the son of a poor schoolmaster. At the school where the boy studied music the students were allowed little food and less fuel; but his love of the tonal art carried him through many trials, and sustained him in the poverty of his later days. His teachers were amazed at his natural quickness, one of them even saying that he could not tell the young man anything without the latter's seeming to have known it beforehand. Schubert grew up to Bohemian tastes, but even when the carelessness of genius is taken into consideration, the fact remains that he received almost nothing from his songs, while his publishers grew rich on them. It seems a great pity that genius and poverty are so often found in companionship. Schober, a great admirer of Schubert, helped the latter by living with him for a while, and taking care to pay most of the expenses.

Vogl, who sang many of the Schubert songs, stated that they showed plainly the need of a good school of singing. They give the singer a chance for the display of the utmost expression. Schubert's inspirations were always melodic in character, even in his instrumental works; and it was only shortly before his early death that he sought to amplify his style by preparing to study counterpoint. In the songs, this lyric utterance is of the utmost value. The famous "Serenade" is an example of sweetly expressive melody. More dainty in style, as fits the words, is "Who is Sylvia?" The great variety of Schubert's effects will arouse boundless admiration in the student who becomes familiar with his songs. His expression ranges from the simple lyricism of "Hark! Hark! the Lark"—a plain strophic song, the melody of which seems to be born with the poem—and the equally simple, almost childlike piety of "My Peace Thou Art," to the dramatic power and poignancy of "The Erlking," which in reality is a ballad. Other settings of this great poem have been made, but none surpass Schubert's in beauty or realism. The contrast between the restless spirit of the delirious child and the enticing witchery of the Erlking's pleading is brought out with marvelous subtlety and by the simplest means. "Am Meer" is a mood picture of great beauty and power, a masterpiece of its kind. "The Omnipotent" combines the majesty of Beethoven with true romantic conception of religious feeling. "The Wanderer" may be cited as an example of Schubert's great innovation in song literature—absolute fidelity to the text. In this song he portrays a series of changing emotions agitating the leading character of the poem. Here he uses recitative, snatches of melody, left abruptly for others, to fit the changing mood, and achieves unity in the spirit of the whole rather through the physical relation of its parts. From Schubert the *Lied* develops in various directions, but the way of all of them has been indicated by the master himself.

The next of the great song writers was Robert Schumann. The year that he won his bride, Clara Wieck, was marked by the outpouring of his joyous feelings in song. Of this sort of lyric rejoicing is the song "Dedication." The "Dichterliebe" and the "Frauenliebe und Leben" cycles date from this period, and are eloquent with the stirrings of emotion. Schumann was less varied in style than Schubert. "The Lotus Flower," for instance, or "The Two Grenadiers" cannot rival "The Erlking" or "The Wanderer" in variety and intensity. But Schumann's songs as a rule show an enthusiastic rush of feeling, an untrammeled outpouring of emotional warmth, that is unequaled by any other song writer.

With Schubert and Schumann is usually grouped Robert Franz, of later date. The songs of Franz are full of real emotion, but emotion of a different quality to that of Schumann. Where Schumann's songs display strength, those of Franz show delicacy. Their well-wrought effects are almost too refined for the concert room, but they make a strong appeal in small halls or rooms. It may be for this reason that Franz has been neglected on concert programs; but even admitting the refinement of his songs, they still deserve much wider appreciation than they have received. "Good Night" and "Dedication" are two favorite songs of Franz; "In Autumn" is full of romantic sentiment, and "Little Maid with Lips so Rosy" is a good example of Franz in his sprightliest vein.

Mendelssohn wrote songs of a more fluent character. In oratorio he was dramatic enough, and "But the Lord" shows great breadth, while "Jerusalem" is another striking solo. In his songs, however, Mendelssohn indulged in a rather formal style. At best they are fresh and tuneful, but not deeply significant, as "On Wings of Song," but often they are decidedly conventional. Mendelssohn showed real genius in many of his works, but not in the songs. They are pretty and symmetrical, but not soul-stirring.

Johannes Brahms, whose position as one of the world's great symphonists is no longer disputed, revitalized music with that spirit of neo-classicism which has acted somewhat like a cold shower to the overheated romanticism of the late nineteenth century. His songs, like all his music, are imbued with a loftiness of spirit, a seriousness and solidity which militated against their being as readily accepted as those of his contemporaries. But to-day Brahms is recognized as one of the truly great lyricists, for our ears have become accustomed to hardier fare, even in songs. Brahms' melodies, with all their noble breadth and their often austere beauty, are seen to be no less spontaneous, and his harmonies, of striking individuality and originality, no less natural than those of Mozart. Brahms is virtually always free from sentimentality, his romanticism is of a healthy sanity, thoughtful and manly; one which would uplift rather than indulge our feelings.

Such songs as the "Sapphic Ode" and "A Strain of Song Seems Drifting," for all their classic calm, betray profound sentiment and poetic feeling. "My Love Is Fair" is a burst of exuberant romanticism, a veritable fanfare of love, the "Lullaby," with its simple folk-like melody over a swaying waltz-rhythm, brings out the almost childlike simplicity of the composer's nature. "My Little Queen" is a striking illustration of Brahms' ability to interpret a decidedly sentimental poem in a gracefully vigorous idiom that lifts it above itself, yet robs it of none of its charm.

Adolf Jensen was not so prolific as some song writers, for consumption troubled him during many years. But what he did was of the best. He was a great admirer of Schumann, and in some ways his successor. He, too, put enthusiasm into his melodic utterances, and wrote songs that carry their hearers along in a rush of tonal beauty. "Lehn deine Wang" is one of his best-known bits, and is notable for its outpouring of sentiment. Jensen wrote some songs on Spanish subjects, or at least the German poet Heyse's ideas of such subjects. These songs are full of a very spirited sort of beauty. "Am Ufer des Manzanares," for instance, is a glowing picture of brightness, its subject being a girl dipping linen into the waters of that swift-flowing river.

Joachim Raff has been given faint praise by many, because his fluency rarely allowed him to reach the greatest heights. But he could sometimes write with much feeling, as his famous Canatine shows. The songs of Lachner, Curschmann, Reinecke, and others, are usually classed as "Kappellmeister-Musik." That is to say, they are by trained musicians, but are routine work without great inspiration. This style of work is often spoken of as "academic." Cornelius was more gifted, and his "Ein Ton" is a striking example of varied effects on a single note. More popular in manner, and in some ways approaching folk music, are the songs of Franz Abt. His "Embarrassment" well illustrates his style. "When the Swallows Homeward Fly" has become practically a German folk song.

Richard Wagner, generally known only as a dramatic composer, wrote nearly a dozen lyrics. In his early Parisian days, these were meant to lighten the burden of honest poverty, as he saw composers of much less talent making financial successes with their songs. The later ones were in the nature of sketches for his operatic scores. "Dreams" was such a sketch, foreshadowing ecstatic passages in "Tristan and Isolde." This is the best known of Wagner's songs, though, of course, many lyric passages to be found in his operas and music-dramas put this somewhat over-sentimental song completely in the shade.

THE MODERN COMPOSERS

Richard Strauss started his musical career as a follower of Brahms, though the F-minor symphony of Strauss is not very inspired, even without comparison with the older master's greatness. Owing to the advice of Alexander Ritter, Strauss soon turned from the paths of "pure" music, and started his great series of tone-pictures with "Aus Italien." In his many songs, however, he has kept to a clear and melodic style. Strauss' great melodic gift, which is the foundation of the contrapuntal richness of his orchestral scores, finds its purest expression in these songs, full of romantic feeling and exuberance. Even those who accept Strauss with reserve as a symphonic composer recognize them as great art songs of a modern type. The art song must form a continuous tone-picture, and Strauss does this by means of the most original key-changes. Occasionally he writes with sim-

plicity, as in the lyric "Serenade"; but more often his songs have the complexity shown in "Nachtgang." "The Night" and "All Souls' Day" are typically German romantic songs, pleasing and not over-modern. Strauss treats a wide range of subjects, from the calm sweetness of the "Traum durch die Dämmerung" to the terrible despair of the "Steinklopfers Lied."

Hugo Wolf is, in his native land, considered the greatest exponent of the song since Schubert. While this judgment is not universally accepted, it is admitted at least that Wolf's innovations in the technic of song writing are the most important since those of his great predecessor. Like him he was chiefly preoccupied with song literature and wrote very little else, though that of very high quality.

Briefly put, Wolf accomplished in the realm of the *Lied* something akin to Wagner's reform of the opera. Indeed Wagner, in general musical ideals, was his great influence, though in no sense his prototype. Wolf is no imitator. In his songs, first of all, he accomplished what Schubert had begun. He insisted on absolute fidelity not only to the sentiment of the poem, line for line, but to the meaning of each individual word. Moreover, he adhered strictly to the principle of one note for each syllable—giving each verbal element a corresponding musical one; and he reproduced in his music the relative accents of the poem, both in a linguistic and an intellectual sense. Finally he gave to the accompaniment a significance which it never had before. His accompaniment is really a piano part, upon which the interpretation of the songs depends as much as on the vocal part. With it he paints the background of his picture, "stages" his scene, characterizes his figures, figures of a variety suggesting Shakespeare's world of characters. Not only the stereotyped lover of romantic poetry, but heroes, soldiers, thieves, fools, drunkards—the whole gamut of human character—are represented. His power of interpretation is unlimited. If his melody is freer, less purely "musical" than that of Brahms for instance, his technical procedure is more faultless and his writings more satisfying from a literary point of view. Even more than Brahms he is free from sentimentality, though a deeply serious, somber mood overshadows some of his songs, as, for instance, the beautiful "Secrecy." "'Tis Spring," of the same exuberance as Brahms' "My Love Is Fair," is less personal and more pictorial in its effect—one of the finest spring songs in existence.

Germany has now a number of composers who write beautiful songs. Weingartner's charming "Liebesfeier" has its vogue on concert platforms. Gustav Mahlér wrote many songs of rare beauty. Reger's "Schlichte Weisen" couple simple charm with harmonic richness and erudite workmanship. His setting of "Traum durch die Dämmerung" is by many preferred to that of Strauss. Hans Sommer, Henning von Koss and others are well-known in Germany, if not outside of its borders.

ITALIAN SONG WRITERS

Italy has been called "the land of song." A more fitting name, as applied to the Italy of recent times, would be "the land of vocalism." In the seventeenth and eighteenth centuries, at least until Bach and Handel reached the climax of their careers, Italy led the civilized world in music. Alessandro Scarlatti made opera popular, while his son developed harpsichord music. Meanwhile such lyrics as the former's "Violette" or Lotti's "Pur dicesti" has a freshness and charm that is still in strong contrast with the later Italian conventionality. But by the time that Rossini and Verdi were at work, Italy had lost much of her sense of musical beauty. The demands of an uneducated public prevented the composers from reaching great heights outside of opera. Rossini, Donizetti and Bellini were undoubtedly gifted with lyric talent of a high order, but all of them worked in the dramatic field. Even Verdi applied his great genius only to the opera, which he raised to the dignity of the music drama.

Puccini and the rest are following in his footsteps. Only some of the recent Italian composers, Sgambati, Zandonai, Floridia, have begun a revival of serious song writing along with that of instrumental compositions. Meantime there has grown up a school of semi-popular composers, whose products are somewhat akin to the popular ballads of England. Luigi Denza and Paolo Tosti, both of whom worked in England, are the best known representatives of this school.

THE SONG IN FRANCE

In France, the music of Lully has almost wholly disappeared. Monsigny's operas are out of date, and Grétry's are remembered only by a few of their graceful airs. Rameau, contemporary of Bach, wrote dainty music as well as a book on harmony; but his vocal works are forgotten, like those of the chess-player, Philidor. In Louis XVI's time, Paris witnessed the contest between the Austrian Gluck and the Italian Piccinni. A little later came the long-lived and gifted Cherubini, the Italian who wrote German music in France. His operatic career was followed by a period of church music. "Les Deux Journées" and "Médée" were dramatic enough, while his solo "Ave Maria" was an expressive type of his later period. Much like him was Spontini, whose "Vestale" and "Fernando Cortez" were famous in their day. After this school came the dramatic days of Meyerbeer, but by that time the French song composers were at work.

Berlioz, turbulent genius of the orchestra, tried his hand at songs as well as operas. But his songs, like his other works, are planned on a rather large and intricate style. They are mostly too needlessly difficult to be kept in the repertory.

Gounod showed a vein of passion and sentiment that made his songs very successful. His "Maying" treats a famous English poem, while "There Is a Green Hill Far Away" is a good example of his broad religious style. Beauty and sentiment are prominent in all his works. Many of his operatic numbers are world-famous.

Bizet and Ambroise Thomas are generally classed with Gounod. They form a worthy school of opera composers, but were not much alike in their songs. Bizet showed melodic breadth and refreshing vigor, instead of excessive sentiment, while Thomas composed with brightness and delicacy.

Massenet and Saint-Saëns wrote in somewhat more modern vein. The former wrote songs of almost ex-

uberant passion, and the same style shows in his many successful operas. The "Élégie" is a somewhat quiet example of his work. Saint-Saëns was master of many schools, from the austere vein of some of his piano concertos to the expressiveness of "Samson et Dalila." Even in his songs he covered a wide field, ranging from the sensuous "Mon cœur s'ouvre" of "Samson et Dalila" to the exotic orientalism of "La Brise." Godard, of the same period, put into his songs the piquant originality that showed in his piano pieces. "Florian's Song" is a well-known example of his work. Lalo's "La Captive" is another familiar French song. Georges Hüe, who also belongs to this group, has written a number of pleasing songs, of which "In My Dreams I Sorrowed" and "To the Birds" are good examples.

César Franck, though virtually a contemporary of these composers, clearly foreshadows a later period. Though a Belgian, he may quite properly be considered one of the founders of the modern French school, for his life was lived in Paris and his influence is strongest in France. His elevated style, the spiritual depth and dramatic power of his utterance, are communicated through a series of instrumental works of unsurpassed grandeur. His few songs, though hardly representative, are of high musical quality and thoroughly worth while. "The Marriage of the Roses" is the best known.

The modern French school, as far as the song is concerned, begins with Gabriel Fauré. Fauré's earlier songs are, it is true, in the conventional style, undistinguished in melody and thin in harmony. Later he developed a freer type of melody, rather irregular and bound up with the harmony, which on its part had undergone a momentous change. This lay in the introduction of notes foreign to the key, not in the sense of modulation, nor as passing notes, but tending to unsettle the sense of tonality and giving a feeling of vagueness to the harmony. It is but a step to the introduction of the whole-tone scale, greatly exploited by Debussy and the "impressionistic" school. To Fauré belongs the credit of introducing this element of modern "atmosphere" and color. To this must be added a freer use of unprepared dissonance, also a copious employment of the chromatic element, not merely in the voice leadings, as in Wagner, but involving the whole chord. "Moonlight" is a fair example, both of Fauré's method and of the spirit which animates much of the modern French school—that of sensuous contemplation, often melancholy languor suggestive of a super-refined decadence, delighting in purely decorative qualities rather than vigorous sentiment.

Claude Debussy has developed this style to the highest degree. He will no doubt be remembered by his briefly sensitive writings for the piano, his orchestral tone paintings and his great opera, "Pelléas et Mélisande," rather than by his songs. Of his songs the long and difficult "Proses lyriques," approaching the style of "Pelléas," are perhaps the most important, though hardly material for the amateur. Of the shorter songs "The Bells" and "Romance" are full of charm and quite simple. "The Tears Fall on My Heart" strikes a deeper note, is full of poignant effects and suggests the dramatic possibilities of Debussy's style.

Henri Duparc has written many beautiful and effective songs. While less affected by the modern trend than some of his contemporaries, he has a great variety of expression at his command, and his characteristic accompaniments suggest Wolf. "Ecstasy" counts as one of the finest songs of the period. In "Rosamond" he displays both rhythmic vigor as well as effective color and pictorial inspiration. Other "impressionists" now at work are Maurice Ravel, Florent Schmitt and Guy Ropartz. Paul Vidal is virtually free from the impressionistic influence. His graceful "Ariette" is an effective and fluent melody in $\frac{5}{4}$ rhythm.

THE SCANDINAVIANS, HUNGARIANS AND RUSSIANS

Although Sinding, Sibelius, Lassen and many other song writers are of Scandinavian and Northern origin, the most representative Northern song writer was the Norwegian, Edvard Grieg. In style he united the plaintive sweetness of the Norwegian folk music with a quaint originality of the harmonic leadings. "I Love Thee" is one of his more impassioned lyrics. "The First Primrose" is simple and unpretentious. "The Princess," "Sunshine Song" and "A Swan" all smack of the North and have more than a touch of sensitive impressionism in their harmonies.

Hungary is well represented by Liszt, whose songs, like his larger works, have only recently won the appreciation they deserve. He, in common with three or four hundred other composers, set Heine's "Thou Art Like a Flower." His setting, naturally, was one of the best. "Die Lorelei" is another successful setting of a much-used poem. His songs show a richness of harmony, and sometimes an elevated style that one would hardly expect after his rapid and brilliant piano works.

Less pretentious, but often very beautiful, are the songs of the Bohemian Dvořák. "Songs My Mother Taught Me" is really in Gypsy style.

Among the Russians, Rubinstein and Tschaikowsky have been known longest in our country. Rubinstein as a composer was very unequal, rising to great heights at times, but also writing much that was commonplace. Of the most uniformly high quality are his songs, and many of them have won deserved fame and rank among the best lyrics of all lands. He, too, made a setting of "Thou Art Like a Flower." "The Asra" has an Oriental flavor, like many of Rubinstein's songs. This is one of the most expressive pieces in the entire song repertory. The "Wanderer's Night Song" is set to the poem of Goethe that was once printed under the surprising title of "Ein Gleiches." It seems Goethe had written two "Wanderer's Night Songs," of which the first received the usual title, while the second, coming right after it, was called "Ein Gleiches," or "Another of the Same." The second title went well enough in the collection, but did not work so nicely when the poem was taken out by itself for purposes of composition.

Tschaikowsky wrote a number of songs, but is better known by his popular symphonies, his tone-poems, his instrumental pieces and his operas. Even the latter are strange to America. Of his songs the beautiful "None but the Lonely Know" is perhaps the best known. In this as in "Farewell" and "Why?" the composer shows the influence of western Europe

rather than of Russia. Among other Russians, who have written successful songs, are Borodin, César Cui, Moussorgsky, Gretchaninov, Rimsky-Korsakov and Rachmaninov.

Of these Borodin, Cui, Moussorgsky and Rimsky-Korsakov belong to the group neo-Russian nationalists, violently opposed to the "eclectics," Rubinstein and Tschaikowsky. The influence of the Russian folk music is apparent in much of their work, including such songs as Borodin's "The Sleeping Princess," and is clearly traceable in the music of their followers, such as Rachmaninov, whose "The Cornfield" is a fine example. On the other hand Cui's works are largely modeled after the conventional Western idiom, as "Oceano Nox" and "Your Sparkling Glances" show. Neither are such songs as Borodin's "A Dissonance," Cui's "I Long for Thee" and Gretchaninov's pretty "Slumber Song" characteristically Russian. Moussorgsky is chiefly known through his great operas, "Boris Godounov" and "Khovantchina," which are full of Russian color and character. Rimsky-Korsakov also has a distinctly Russian and sometimes Oriental flavor, as in his charming opera "Coq D'Or" and the colorful symphonic suite "Scheherazade," but his vocal works are, to a large extent, arias on the Italian model with free use of coloratura. Among the most recent Russians, Stravinsky is preëminent; but his chief success has been in the field of the ballet.

ENGLAND

In England, Purcell's operas are being rediscovered and revived. Some of the songs from these figure on recital programs as curiosities, but Purcell wrote many actual songs as well, such as "Nymphs and Shepherds." Before him had been the last contrapuntal school, which flourished in the Elizabethan Age and led to the interesting Virginal school of the seventeenth century. After him came Handel, who left the field free for native genius only in the last half of the eighteenth century. The songs of that period are well represented by "Polly Willis" and "The Lass with the Delicate Air." Both of these are by Dr. Arne, who, with Linley and others, established a worthy school of English song, and set many of the Shakespeare lyrics.

Sir Henry Bishop and Charles Dibdin wrote popular songs at a later epoch. The latter's sailor songs, of the type of "Tom Bowling" or "The Token," were very widely known, and were said to have been worth ten thousand men to the British navy. Bishop was responsible for the much-used "Home, Sweet Home," as well as other well-known songs and successful operas.

After this came the period of decadence. Mendelssohn became the idol of England, but that country, while recognizing his genius, gave prominence to his more conventional works, and soon became devoted to a wishy-washy sort of musical fare, sweetened with cloying sentiment. In opera the chief native productions were the fluent but rather commonplace affairs known as ballad operas. The first of these had been the famous "Beggar's Opera" of the preceding century. In the hands of Balfe and others the ballad operas were popular enough, but far below the standard of the opéra comique of France and the Singspiel of Germany. "The Bohemian Girl" was Balfe's greatest success, "Then You'll Remember Me," "I Dreamt That I Dwelt in Marble Halls" and "The Heart Bowed Down" are some of its famous songs. They are, indeed, fluent enough to justify their popular success. In the same general style was "Maritana," by Wallace.

The so-called English *renaissance* of recent years was purposely brought about by five men—Stanford, Parry, Mackenzie, Cowen and Goring Thomas. They aimed at the larger forms, writing symphonies, operas, and so on, in an effort to follow the great masters. Much of their music had the non-inspired quality called academic, but their aims were good, and some of their work excellent. "Wind in the Trees" is an example of the style of Thomas, while "In the Chimney Corner" and "The Mission of a Rose" is representative of Cowen. Of the same school is Clay's "I'll Sing Thee Songs of Araby." Less ambitious, but very popular, are the works of Molloy, Mattei, Pinsuti, Tosti and Denza, though some of these are more identified with Italy. Sir Arthur Sullivan grew famous in light opera, setting many of Gilbert's words, as in the "Little Maid of Arcadee." He also wrote in a more serious vein, as in "Once Again" and "Birds in the Night." He was ambitious to write a great oratorio, and the familiar "Lost Chord" will prove that he could handle semi-religious subjects in broad and noble style.

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AN HOUR WITH ROBERT FRANZ

BY

HENRY T. FINCK

IN the quiet Prussian university town of Halle, where Handel was born in 1685, there lived until October 24, 1892, one of the greatest song-composers the world has ever seen — in some respects the greatest of them all. Like Beethoven, who never heard a note of music from his thirty-second year to his death at the age of fifty-seven, Robert Franz was deaf almost a quarter of a century. The muscles of his hands also were partly paralyzed, and it was with difficulty that he could write a note, while he ceased composing years before his death. There he lived in a modest house in the large university town till he was seventy-seven years old, yet almost completely ignored by his countrymen.

The life of Robert Franz was almost as uneventful as that of his idol Bach. As in the case of so many other great composers, his parents refused to encourage or recognize the musical talent which he showed in his childhood, and at school he was punished severely and repeatedly for yielding to his impulse to add a harmonic part to the choral melodies sung by the other children! He reached his fourteenth year before he himself or any one else suspected that he was destined to be a musician. One day he accidentally came across an old-fashioned piano, or spinet, in the house of a relative, and, as he relates in an autobiographic sketch, this decided his fate. He now went to work, unaided, to unravel the myteries of musical notation. His devotion finally softened the heart of his father, who bought the old piano for him, and put him under a cheap teacher. Neither this rickety instrument, however, nor his incompetent teacher satisfied him long, and he soon found himself going from church to church on Sundays to hear his favorite chorals, and perchance to get permission from a friendly organist to take his place for a few minutes.

His next step was to try his hand at composing, again unaided; the result being such that, as he remarked in later years, if any youth should come to him with similar productions he would advise him to choose anything but music for a profession. He neglected his other studies at the same time, but at twenty his father sent him to pursue his beloved art under Friedrich Schneider at Dessau. Two years later he returned with a number of compositions for piano and for voice, to which he continued to add, although his father's fears that music would prove a profitless art for him were shown to have been well founded, for he was unable to get a position or remunerative employment. For this disappointment he found consolation in a loving study of the scores of Bach and Handel. The songs of Schubert, too, made an overwhelming impression on him, and kindled an enthusiasm for this form of art that definitively decided his fate and his vocation.

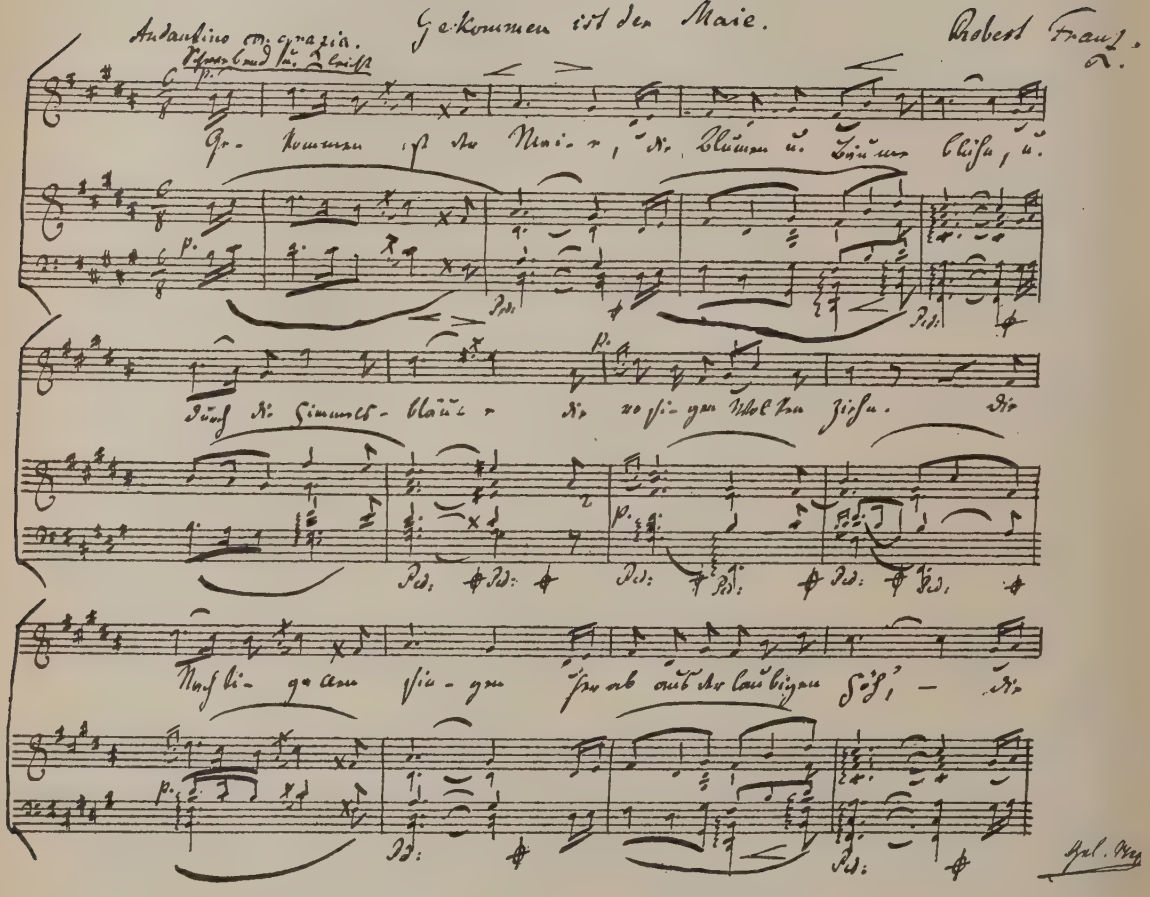
One result of these studies was that he pitilessly destroyed all his own compositions, and

for five years did not again venture to write anything, devoting much of his time to the study of philosophy and esthetics at the university. It required the magic power of love to arouse his creative faculties from their torpor; and just as Schumann, in the year of his marriage, turned to song, and in that twelvemonth wrote over a hundred of his inspired *lieder*, so Franz, though in a more modest measure, came forward as a song-composer, and published a collection of twelve *lieder*, which he dedicated to Schumann. At that time Schumann was approaching the end of his career as critic and professional discoverer of musical geniuses, and his trained eye immediately saw that here was a new light piercing the darkness of Philistinism. These songs, he declared, belonged to the noble modern style which shows what great progress the *lied*, and the *lied* alone, has made since the days of Beethoven. "Poetic singers only can do them justice; they are best if sung in solitude and in the twilight." And so on for a whole page, culminating in the remark, "Were I to dwell on all the exquisite details, I should never come to an end." Subsequent volumes were dedicated to Mendelssohn and to Liszt, who were no more obtuse than Schumann. Mendelssohn wrote to him: "May you give us many, many more works like this, as beautiful in conception, as refined in style, and as original and euphonious." And Liszt wrote that well-known and admirable essay which, proportionately, did as much to establish Franz's fame as his Weimar essays on Wagner's early opera did five decades ago for that exiled and unappreciated composer.

But while those geniuses, with Chopin, Gade, Henselt, and others, thus recognized and appreciated a fellow-genius, the critics and the public were slow in following suit, and poor Franz shared the fate of Schubert — his *lieder* sold for a mere trifle, and he had to earn his scant daily bread as organist, director of the choral society, and lecturer on music at the university. The trouble with his ears, which began as early as 1841, and was aggravated by a sound like the whistle of a locomotive, gradually became more and more serious, and in 1868 it reached such a point that he was obliged to give up all his duties. As the income from his songs was a mere trifle, he would have been obliged literally to starve, or become an inmate of a poorhouse, had it not been for the generosity of Liszt, Joachim, Frau Magnus, and Otto Dresel, who gave a series of concerts in Germany, England, Austria-Hungary, and America, which yielded nearly $25,000, on the income from which Franz was able to subsist modestly but comfortably for the last twenty years of his life.

Such, in brief, is the story of Robert Franz's life. My wife and I had been for many years ardent admirers of his compositions, and in July, 1891, on our way from Berlin to Bayreuth, we took the opportunity of stopping for a few hours at Halle, in order to make his acquaintance. As we walked up the handsome Leipziger Strasse to the market-place, we were confronted by the Handel statue — a sight which harmonized perfectly with our quest of the great restorer and writer of Handel's scores. It was lunch-time, and, espying a restaurant on one side of the square, we had something to eat, and then asked the waiter to bring us the city directory. Imagine yourself looking in a city directory for Mozart, or Beethoven, or Schubert, with the intention of calling on him! The name was soon found, and quite imposing did it look with all the appendages — Franz, Dr. Robert, Universitäts-Musikdirector, Königlich Bairischer Maximilian Orden für Kunst und Wissenschaft, Herzoglich Sächsisches Coburg-Gothaer Verdienstkreuz für Kunst und Wissenschaft; Königstrasse 38, I. The "Dr." prefixed to his name recalled the fact that the University of Halle had made him an honorary doctor for his valuable services to art in editing the scores of Bach, Handel, and other old masters.

So Königstrasse 38, I. was to be our goal. It was found without any difficulty, and it was a pleasure to reflect that, thanks to the generosity of the artists just named, we did not have to search for the great song-writer in a garret, but found him occupying spacious rooms on the second floor of a large apartment-house on one of the main streets, and facing an open place with trees and shrubbery. We had been told in Berlin that his wife had died only three months before, so we did not know whether he would receive a visit from strangers. The parlor was furnished in the usual simple German style. The door presently opened, and in walked the immortal tone-poet, a rather large man, with a broad face, square chin, and in a certain way re-



MANUSCRIPT OF A SONG BY ROBERT FRANZ.

FROM THE ROYAL LIBRARY, BERLIN

sembling Liszt. His forehead receded more than Liszt's, but there was much the same expression of firmness about his mouth. He was somewhat bald, but his hair was still only iron-gray, although he had passed his seventy-sixth birthday. He held out his hand with a cordial gesture and greeting, but not a cordial pressure, for, alas! of each of his hands all but the first three fingers were paralyzed.

"Do you understand German?" was his first question, and, without waiting for an answer,— for the best and saddest of reasons,— he continued, "I, alas! am absolutely deaf, and if you wish to say anything to me I must beg you to write it on one of these slates."

Two ordinary school slates, with moist sponges attached, lay on the piano. I wrote a few words on one of them.

"America again!" he exclaimed, after reading what I had written. "Most of my friends seem to be Americans. I do not say this as a mere polite phrase, but because it is actually true. I assure you that out of every six letters I receive five are from America or England. The Germans do not seem to be aware of my existence. You know how it is in this country. Envy and jealousy are so rampant that a man who does anything that rises above the average is in danger of being torn to pieces.[1] We have hundreds of musicians, each of whom has a deskful of manuscripts which he is anxious that the world should appreciate; hence each of these men regards every one else as his natural rival and enemy, who must be belittled or ignored as much as possible. Other nations are proud of their authors and composers,— look at France, England, and Italy, — but the Germans ignore theirs till they are dead, and then they erect statues to their memory."

He arose to get a copy of the London "Musical Record," which was lying on the piano. "You have noticed, perhaps," he said, "that my name has been bandied about a good deal lately in England apropos of the use of my edition of the 'Messiah' at a music festival. It is a curious thing,"— and he laughed heartily,—"but Mr. Prout has told those critics the truth. The old masters did not elaborate their scores in all the details, but filled them out at the organ during the performance. For modern purposes these missing parts have to be filled out, as far as possible, in the spirit of the old masters. Bach and Handel were my earliest masters, my friends and companions through life, and I have done my best to preserve their spirit in my additional accompaniments. Some of my 'bold changes' that English critics have complained of were simply restorations of Handel's text which Mozart had altered! You see, there are pedants in music, as in every other department of learning — men who swear by the letter and miss the spirit. I was once present at the funeral services of a very orthodox minister. His colleague, in his eulogy of the deceased, dwelt on the fact that he had believed so firmly in the letter of the Bible that if he had read therein that the city of Halle is situated in America he would have believed it.

"Besides," he continued, "we must remember that Bach and Handel were human beings who, like all other mortals, made errors, which their editors to-day must not overlook. They wrote enormous quantities of music — it would take a man forty years merely to copy what Handel or Bach wrote. Among Handel's manuscripts in England there was found a detail which neatly showed how rapidly that composer wrote. On the top of a left-hand page of a large score sand is still adhering to the notes, showing that before the ink had had time to dry on the first lines of that page Handel's pen must have reached the bottom of the next page!" He rose again, and brought us the facsimile reprint of the "Messiah" score. "Here you can see how hastily the work was done: here are a few lines canceled with a stroke of the pen, here a bar blotted out with a daub of ink, and here" (this seemed to amuse him particularly) "see how he has actually blotted out notes with his finger, too impatient to erase them." He closed the score, and continued: "Ah, but these were the greatest of all masters! To-day music appears to be manufactured; in Mozart's days it grew, and still more so in the days of Bach and Handel; their thoughts came spontaneously, and shaped themselves naturally, like crystals. To-day we have music which has neither melody nor harmony nor rhythm. More-

[1] I cannot vouch for the exact words used by Franz, which, moreover, were spoken in German. But as I noted down his remarks minutely, immediately after leaving him, I can, at least, vouch for the substantial accuracy of what is here recorded.

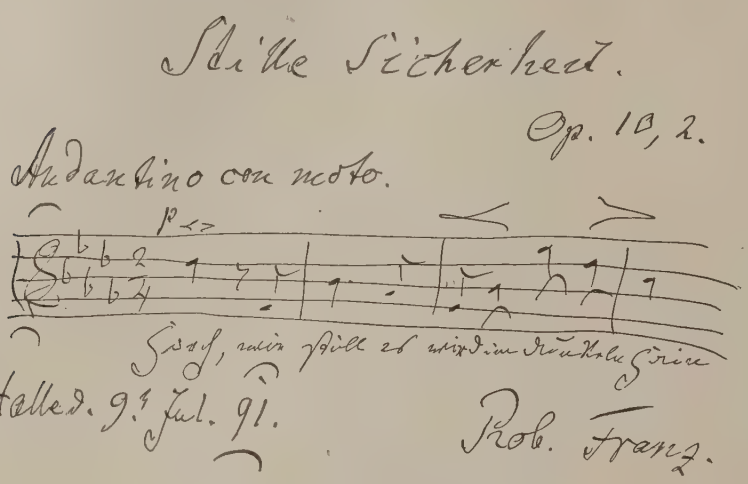
over, the theater has absorbed all our musical life; all the arts contribute, but not always their best. And — to use a homely simile — it is the waiter who serves the dishes that gets all the honors, while the cook, whose skill has devised them, is unseen and uncared for. You read about that opera-singer the other day — horses unhitched, drawn to hotel by enthusiasts. But the composer whom the singer used as a pedestal, who cares for him?"

He paused a moment, and I wrote on the slate, "Do you still compose songs?"

"No," was the answer; "when a man has reached his seventy-sixth year he does not care to compose any more." Then he suddenly exclaimed, "But do you know my wife's songs?" while a sort of triumphant expression came over his face.

I had not seen them, and he brought a copy from the piano — a collection of songs by Marie Hinrichs. To the eye they looked much like his own songs. As the reader doubtless knows, there is an individual appearance about each composer's (printed) scores that makes it easy for an expert to tell at a glance the author of a piece placed before him; and as Clara Schumann's songs resemble her husband's, why should not those of Marie Hinrichs resemble Franz's?

"Ah, but these *are* songs!" he exclaimed. He placed his finger on one, and followed the melody as he hummed it. Being absolutely deaf, he could not get all the intervals of the melody correctly, but only the general drift — a point of psychologic interest, for his speaking voice was always correctly modulated, and had none of the harsh quality so common to the deaf. It was indeed uncommonly expressive, had an insinuating emotional quality, and sometimes rose to a pitch of real eloquence, especially when he was speaking of his wife. After humming the melody, he read the underlying poem by Heine to show how beautifully the two harmonized. It was most pathetic to see the deaf old master, shut out from the tone-world he had helped to create, dwelling for fifteen minutes on the songs of his wife — of his own he seemed to have no thought — with tears repeatedly rolling down his cheeks. "Her picture is in the other room — did you see it? No? Then I must get it." Placing it in my wife's hands, he exclaimed: "There, take a good look at that! Such a face you will never see again!" And we could not but reflect what an inestimable boon it must have been for the poor composer in his more than twenty years of deafness to have had such a companion, whose kindness of heart was mirrored in her countenance. No wonder he worshiped her above his own works, above even his idols, Bach and Handel. "Her eyes are black," my wife whispered; "now I know why his black-eyed song is one of his best" ("Weil' auf mir, du dunkles Auge").



AN AUTOGRAPH OF ROBERT FRANZ.

Written for Mr. Henry T. Finck.

I asked him if he would kindly copy for me a few bars from one of his favorite songs. "I am very sorry," he replied, "but my paralyzed fingers make it so difficult for me to write that I have not even sent a letter yet to my daughter, who has been absent several weeks." Nevertheless he sat down, and copied a few bars with a pencil. I told him that I intended to write an article about him for an American magazine, and asked for permission to illustrate it with his own and his wife's portrait.

"My own pictures," he explained, after resuming his seat, "are all bad; I have never succeeded in getting a good one. My face is so completely changed in expression that when I sit down before that infernal machine I am not myself. This picture, which you will get, is the only tolerable one — note the amused expression on it. It happened in this way. All the university professors were to be photographed. I sat eleven times, and was about to give up in despair, when, as a final attempt, the photographer suggested that I should sit down at the table. There was a book on it and a piece of music. The book contained Heine's poems, and the song was that barrel-organ piece, 'The Little Fisher Girl.' The contrast struck me as being so ludicrous that a smile crept over my face, and the wary photographer took this opportunity to fix it, as you see. I have another picture which is better than this, but it is taken from behind. It is a sketch of me made by a young lady." It showed him walking in the woods, with his overcoat on, and his umbrella under his left arm. There is no grace in it, but very much character — every inch a German savant, reminding one somewhat of that well-known semi-caricature of Beethoven by Lyser. "See what life there is in all those lines," he commented; "there you see a real picture, although the face is not visible. Some Berlin critics, by the way, have a theory that I do not compose my own songs, but hire a somnambulist, who dictates them to me, and that I then hypnotize him again to correct the manuscript,— the cruelest cut of all! Perhaps my picture is to blame; no one in looking at it would believe that I had written those songs." This reminded me of a little Gounod anecdote a young lady once told me. She met Gounod at a Viardot-Garcia soirée, and in a course of chat with him remarked that one would hardly suspect from his appearance that he could have written such an inspired work as "Faust." Whereupon Gounod replied, with a smile, "Il faut être Américaine pour dire cela!"

Fearing that we might fatigue our entertaining host, we now rose to leave. His last words were a request to greet certain of his American friends cordially. He directed the maid to accompany us to the photographer, and on the way we learned from her some interesting particulars regarding her master's habits and daily doings. She said that he was still quite robust, and took a four-hour walk every day when the weather permitted, his hours being from 3 to 7 P. M., and his favorite haunts the woods. One of his eccentricities, she said, was the habit of stopping to crush every cherry-stone he saw on the sidewalks. For this she could give no reason except that, being unable to converse with any one during his walks, he sought diversion in that way. It reminds one of Dr. Johnson's habit of touching every picket of a fence he passed, and even stepping back if he had accidentally missed one. Franz always retired at nine, got up at ten, and often read in bed. Sometimes he played a few bars on the piano; but with only three fingers on each hand, and no ears to guide them, the result was usually not as pleasant as it might have been. His daughter, as already stated, was away on a visit, and he had a son who was a professor at Leipsic. He was always pleased, the maid said, when visitors called on him; but they were few and far between.

Strange people, these Germans, thus to neglect their men of genius during their lifetime. Now that Robert Franz is dead, a monument will soon be erected to him; critics and antiquarians will spend days and weeks in searching old newspapers and letters for the tiniest bits of information regarding his habits, his appearance, his work, and his opinions; while as long as he lived among them, a very thesaurus of information and esthetic suggestion, no one even took the trouble to ring his door-bell! The plain truth is that the Germans, as a nation, do not even yet realize what a great genius Robert Franz was, although other men of genius — Liszt, especially, and Schumann — told them all about it several decades ago. In Liszt's admirable brochure on Franz there

is a passage which Americans will always read with pride, for it points out the facts that it was in America that Robert Franz's genius was first generally recognized; and, thanks largely to the missionary work of Mr. Otto Dresel in Boston, that his songs were frequently heard in concert-halls many years ago.

This is something to be grateful for, but it is not a tithe of what is due to Franz. It must be said that in no branch of music are there so many gems of the purest water unknown to the public at large as in that of the *lied*, or lyric song, from Schubert to the present day. When Schubert died only a few of his six hundred songs were generally known, and to the present day many of his most inspired *lieder* are utterly unknown to the public. As regards Franz, I have often been amazed to find even enthusiastic amateurs, who know almost every opera and piano piece by heart, utterly ignorant of his immortal songs. After I had made them procure the collections published in the Peters or the Breitkopf and Härtel or the Ditson editions, their amazement at their oversight was soon as great as mine had been, and was equaled only by their ardent gratitude. They wondered with considerable indignation why the great vocalists of the day had been so remiss in making them acquainted with these songs. The answer to this is very simple: singers ignore the Franz songs because they do not consider them "grateful" (*dankbar*, as the Germans say); that is, because they were not written mainly with a view to showing off the singer's best notes, but were inspired by purely musical motives. What annoys the singers especially is that in these songs the voice so often dies away in the last few bars of the piano part, instead of soaring up to a few final high, loud notes, which are so provocative of cheap applause. But these singers forget one thing: they forget that while the applause of the illiterate in music can always be cheaply bought with a loud, high note, a trill, or a run up and down the scale, musical people, who after all are occasionally seen at concerts, are only disgusted by such claptrap, and would have more respect for singers if they remembered that the interpreter is of less importance than the creator. What these musical people want to hear is a Franz or other song honestly sung, and the poem to which it is wedded distinctly declaimed. It might surprise those singers to find what a great "effect" they could produce by allowing the poet and the composer to speak directly to the audience, keeping their vocalistic egotism and vanity entirely in the background.

It is, no doubt, true that lyric songs, like lyric poems, are better suited for home enjoyment than for a public place. In a concert-hall it is the dramatic songs, like Schubert's "Erl King" or Schumann's "The Two Grenadiers," that are most applauded; but in Franz's songs there is little of the dramatic element. They are usually true lyrics, expressions of moods and personal feelings which only a hearer of poetic temperament can fully appreciate. Dramatic moods are easily imposed on a large audience by acting or reciting stirring events, but lyric moods are as subtle and evanescent as the fragrance of a violet, and only an artist of rare magnetism can impose them on a multitude. Such singers are not abundant at present; hence Franz's lyrics will not, perhaps, be in great vogue in our concert-halls for some time to come. But for the home circle nothing is better suited than these songs; familiarity with them invariably leads to enthusiastic admiration. Lovers of lyric poetry will especially relish them. It would be hardly an exaggeration to say that those who know well the poetic style and physiognomy of Heine, Goethe, Burns, Mirza Schaffy, Lenau, Eichendorff, and Osterwald could often tell from the color and atmosphere of a Franz song (without having heard the words) to what poet it belongs, so wonderfully does he individualize in his style, as Liszt has shown in his masterful analysis. And, even more than Schubert, Franz has proved by his clinging, tender melodies that Wagner was right in describing the union of poetry and music as a marriage in which music is the feminine element. Only two other composers — Chopin and Schubert — have shown such a refined and tender feminine spirit in their music as Franz.

In the home circle Franz's songs are a source of endless delight even to those who cannot sing; for it is one of their most striking peculiarities that the vocal and the piano parts are so closely interwoven that it is easy to play both parts together, and thus make

a complete "song without words"; indeed, in not a few cases the "accompaniment" contains the whole of the vocal melody, so that the voice-part need not even be played. This is one of the points in which Franz resembles Wagner, of many portions of whose operas the same might be said. So far from being a shortcoming, as some have maintained, this is the very perfection of musico-poetic art; for in this last and highest development of modern music the voice is no longer the only bearer of the melody, but every harmonic part of the accompaniment is a melody. Such accompaniments are termed polyphonic, or many-melodied, and with these the chief function of the voice becomes the distinct melodious declamation and interpretation of the poetry. Franz is as conscientious as Wagner in never sacrificing the poet to the musician. In Wagner's operas the singer is primarily an actor representing the dramatic poet, and in Franz's songs he represents the lyric poet, toward whom is his first duty, while the orchestra or the piano represents the claims of the musician. It was not a mere accident, but a community of artistic instinct, that made Franz in 1850 an enthusiastic convert to Wagnerism, after hearing "Lohengrin," and that led Wagner to keep Franz's songs, by the side of Bach, constantly on his piano during the period in which he was composing his Nibelung Trilogy in Switzerland.

Many of Franz's songs, as I have just said, are beautiful if played on the piano alone, unaltered or with slight changes. Liszt, besides providing for Franz financially and pleading his cause eloquently in a brochure (which should be translated into English), also translated a number of Franz's best songs into the most elegant pianistic idiom, and in some instances even improved on Franz in a justifiable way, as in the wonderful "Das ist ein Brausen und Heulen," where the introductory bars have a more realistic stormy effect than in the original version. But, however delightful these songs may be as simple piano pieces, to get their full beauty the vocal part must be added. Without the voice they will charm, with the voice they will move to tears. Read one of the poems alone, play the music alone, and then perform them together, and you will realize that poetry and music combined are a greater emotional power than either of them alone. Rubinstein recently proclaimed that pure instrumental music is superior to music united with poetry; but I think most of my readers will agree with Wagner on this point, and feel with Schumann when he wrote to a friend, in 1840: "I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it."

A whole volume and scores of engraved illustrations would be required to point out all the peculiarities and evidences of original genius in Franz's songs. I can allude here to only two of their principal characteristics: namely, their relations to the German choral and to the German folk-song. It is to the melodious folk-songs which they hear at home from their infancy, and to the superb harmonic chorals which they hear constantly in church, — and formerly played by trombones on church towers thrice a day, — that the Germans owe the fact that they have become the most musical of nations. The choral and the *volkslied* are the basis of what is most German in music, from Bach to Franz; and in no other composer are these two elements more conspicuous than in the last-named. The choral was Franz's first love. His earliest recollection is of hearing, when a child of three years, Luther's famous choral, "A mighty fortress is our God," blown by trombones on a church tower. His father also was fond of chorals, and often had them sung in his house. Later in life Robert learned to love and worship the grandest chorals ever written, those of Bach,[1] which he himself pronounced the most potent of the forces which molded his style. Many of Franz's best songs might be simply defined as melodious chorals in modern harmonic garb, in which romantic love and religious devotion are exquisitely blended.

Among the best of these choral-like songs are "O danke nicht für diese Lieder," "Schemen erloschener Lieder," "Weil' auf

[1] A collection of these is published by Breitkopf and Härtel, Peters, and others. I know of nothing else so well calculated to develop a taste for the higher harmonic side of music in young minds as a daily playing of these chorals.

mir, du dunkles Auge," "Leise zieht durch mein Gemüth." In the melodies of these songs the same varied harmonies are latent as in the old chorals, and Franz has enriched them with all the exquisite modulations of the modern German school, which prove that harmony and modulation have even a greater emotional power than melody itself. And besides mingling the major and minor modes in that delightful brotherly fashion which Schubert first taught the world, Franz has enriched modern music by reviving the medieval church modes in his harmonies, thus adding still greater variety to the emotional tints, and pointing out one of the paths in which the music of the future will develop.

But the most remarkable thing about Franz's songs is that while thus embodying all that is best and most artistic and advanced in modern music, they have at the same time many of the characteristics of the simplest and most primitive form of genuine music — namely, the folk-song. Some of his songs, like "Mei Mutter mag mi net" and "Lieber Schatz sei wieder gut mir," might have originated among the people, so far as the melody and form are concerned; and very many of his other songs have the charming naïveté, simplicity, and spontaneity of the folk-song. Here, then, we have a most remarkable phenomenon. Folk-songs, as everybody knows, spring up among the people like proverbs, one man originating them, another improving on them, until, like pebbles in the bed of a brook, they have become smoothed and polished to perfection. Such songs, we are inclined to think, were made only in the good old times; but here we have had among us a genius who not only originated scores of them, but with his own hand polished them until they surpassed in brilliancy the oldest of the song-pebbles.

Franz wrote no fewer than two hundred and seventy-nine songs, and among them, thanks to his habit of self-criticism, there are fewer imperfect or uninteresting ones than in the collection of any other song-writer. One day I went through the first volume of the Peters edition of these *lieder* with a pencil, marking those I considered especially good. When I got through, I found that I had marked all but two or three in a collection of forty! The second volume has not so many of the best, while the third and fourth have perhaps even more. Many good ones not included in these volumes are contained in the Breitkopf and Härtel issue. These five volumes embrace about one half of the Franz songs. Some of the others are not yet printed in an English edition. When they are, it is to be hoped that they will be supplied with less trashy translations than many of the poems in the above collection. A good poetic and musical translation of the Franz songs is a task worthy of one of our greatest lyric poets,— a task which would add many a leaf to his laurels,— for these are the lyric songs of the future.

RELIGIOUS MUSIC OF THE WORLD

RELIGIOUS MUSIC OF THE WORLD

CHAPTER I

NON-CHRISTIAN HYMNS

Greek and Roman Worship—Hindu Songs—Buddhism and Brahmanism — Chinese Worship —Mohammedans—Babylonians and Assyrians—Hebrews.

HYMNS are to be found in the literature of nearly every religion, but so far as we are able to judge, save in the Hebrew and Christian, they have rarely been used as a constant and integral part of worship.

That hymns formed no part of the worship of the Greeks is clear from the fact that their temples were not constructed as places of religious assembly or for public devotion, but as a shelter for the image of the god, and a habitation for the deity supposed to be attached to his image. They were generally confined localities, and half dark within on account of the absence of all window-light. Bright light was not required, as no religious observances ordinarily took place in the temple. "Greece never had a sacred book, she never had any symbols, any sacerdotal caste, organized for the preservation of dogmas. Her poets and her artists were her true theologians."

Some small place was assigned to hymns in the worship of Rome. "Many prayers and hymns were taken up with the praise of the gods and salutations to them. Arnobius speaks of morning serenades sung with an accompaniment of fifes as a kind of reveille to the sleeping gods, and of an evening salutation in which leave was taken of the deity, with the wishing him a good night's rest."

The conclusion that we draw from Max Müller's "History of Sanskrit Literature" is that although the Hindus had much of poetry both epic and hymnic, yet the hymns were chiefly used for meditation or for recital. "Women were not allowed to learn the sacred songs of the Vedas, the knowledge of which constituted one of the principal requirements for a Brahman before he was admitted to the performance of the sacrifices. As it was necessary, however, for a husband to perform sacrifices together with his lawful wife, and as passages of the hymns speak clearly of man and wife as performing sacrifices in common, it was laid down in the Sutras that the husband or the priest should at the sacrificing itself make his wife *recite* those hymns which were necessary for the ceremony."

The Sametri who had to slay the sacrificial animals learned the hymns appointed by heart, and were allowed on account of the difficulty of mastering the euphonic rules for recitation, to mutter them, so that no one at a distance could hear or understand them. Some part of the sacrifice had to be accompanied by songs, and hence another class of priests arose whose particular office it was to act as the chorus, which was more than a mere chanting. A third class, the Hotri priests, recited certain hymns during the sacrifice in praise of the deities to whom any particular act of the sacrificer was addressed. Their recitation was loud and distinct, and required the most accurate knowledge of the rules of euphony.

The Rev. G. O. Newport, long a missionary in India, says:

"In Hindu worship, so far as I have seen it in South India—and I think it is much the same in this respect throughout the whole country—there is no periodic gathering of the people into the temples for united religious service. There is no fixed hour for assembling, nor is there any regular priestly observance or ceremony at any stated part of the twenty-four hours. United gatherings at stated hours and seasons for religious service, as in our Christian worship, are unknown. There cannot, therefore, be any congregational singing or musical performance in the Western sense in these temples. And yet singing in connection with the worship is not altogether absent. On anniversary festival days and in processions there are always songs sung in honor of the gods. . . . The priests join in, and the masses of the people too, according to their knowledge and musical ability. . . . I believe I am strictly accurate when I say there is nothing corresponding to our choir or congregational singing at the ordinary everyday religious observances in Hindu temples. What is done on festival occasions would correspond largely to the singing of songs by the choir when marching at the head of a Sunday-school procession, and would have about as much of religious worship in it.

"As to the subject-matter of the songs thus used, so far as my knowledge goes, it consists of the names, titles, epithets, etc., of the gods in general, and of that god in particular in whose honor the festival is being held. And when it is remembered that the various names of one single god in the Hindu Pantheon amount to a thousand, it will be seen that a great deal

of song may be expended in this one direction only. But not the names only, the traditional acts and behavior, the life-scenes of the gods, are sung at length."

Buddhism was to Brahmanism what Puritanism was to Anglicanism. Like Puritanism it laid stress chiefly on the individual, but went far beyond it since it abolished the idea of church and worship. Its hymns, some of which are of exceeding beauty (in their English dress the thoughts but not the form are exhibited), were used only for private recitation and edification. Indeed, they have neither churches nor services in which they could be sung.

James Legge, an authority on Chinese subjects, thus shows the place occupied by hymns in the Confucian system:

"There is no dogmatic teaching of religion in the Confucian system; and it is a consequence of this that we find in it no compositions which we can properly designate as hymns, having a place and application of their own, sung or chanted with or without instrumental accompaniment, in religious services.

"Yet the prayers used in the worship of God by the sovereigns of China, and by them and others in the services of the ancestral temple, have very much of the character of hymns. We have the Book of Poetry, containing in all 305 pieces, which Confucius is said to have selected from ten times as many current in his time, and 'which he sang over to his lute.' Forty of them are called Praise-songs, or songs of the Temple and Altar, and were employed in the royal worship of ancestors. A favorable specimen of them is the following hymn (so I will call it), addressed to Hau-chi, the Father of Agriculture:

O thou accomplished, great, Hau-chi,
To thee alone 'twas given
To be by what we owe to thee,
The Correlate of Heaven.

On all who dwell within our land,
Grain-food didst thou bestow;
'Tis to thy wonder-working hand
This gracious boon we owe.

God had the wheat and barley meant
To nourish all mankind;
None would have fathomed His intent,
But for thy guiding mind.

Man's social duties thou didst show
To every tribe and state,
From thee the polished manners flow
That stamp our land 'The Great.'

In this hymn, while it is addressed to Hau-chi, he is not confounded with God, but celebrated as his servant. And this is a characteristic of the religion of China.

"The old Confucian Book of Poetry unfortunately does not contain any of the hymnic prayers addressed at the great royal or imperial services to God. But many such are to be found all along the stream of history in accounts of the imperial sacrifices since the beginning of our Christian era. The most remarkable group of them, which I have met with, was used on a special occasion in the year 1538. It consists of eleven addresses to the Spirit of God, in which the devotions of the worshipers rose to a high pitch of adoring reverence. They are all rhymed, and in measure somewhat irregular. You will find them all translated in the first of my lectures on 'The Religion of China,' published in 1881."

Sir William Muir says that "the services of the Mussulmans are confined (apart from the sermon or address) to recitations from the Koran and corresponding invocations. They do not, so far as my knowledge extends, use hymns in their worship. Many parts of the Koran are (like the Psalms) nothing but hymns. They are not, however, sung, but only repeated like the other portions. The Persian Sufis have many hymns; but whether they use them in divine service or not, I cannot say."

It may be said broadly that the ancient Semitic poetry consisted in a rhythm or assonance of similar or contrasted ideas. This is usually designated parallelism.

The ancient Babylono-Assyrian hymns are in many instances translations from older non-Semitic lays. Many of these hymns are merely formulæ of incantation of which numerous examples may be found in Lenormant's "Chaldean Magic." But there are some remarkable songs which are of a more exalted character, and though containing mythological elements, nevertheless express spiritual and devout thought. Most of these belong to a class called "Penitential Psalms." Here is an example in Archibald Henry Sayce's rendering:

My Lord, in the anger of His heart, has punished me;
God in the strength of His heart has taken me;
Istar, my mother, has seized upon me and put me to grief.
God, who knoweth that I knew not, has afflicted me;
Istar, my mother, who knoweth that I knew not, has caused darkness.
I prayed, and none takes my hand:
I wept, and none held my palm;
I cry aloud, but there is none that will hear me;
I am in darkness and hiding, and dare not look up.

Here we observe not only that parallelism which characterizes Hebrew poetry but also a strophic arrangement as clearly marked as in the Psalter.

So far as the material now available enables us to form an opinion, it is that hymns, as an essential of worship, have been mostly characteristic of the Christian, and in less degree of its progenitor, the Hebrew religion.

It is to the Hebrew race that we must turn to find the true origin of hymnody. There the religious nature of man asserts itself—there the inner thought of his heart gets expression. It is not strange, therefore, that this race so richly endowed with the religious element should have given to the world a noble conception of worship.

The Hebrew religion laid hold upon the personality and unity of God, and we cannot fail to observe that its hymnody becomes more tender as the idea of the personality of God is enlarged by the recognition of his gracious and lovable attributes. As this people undoubtedly possessed a nature disposed to musical expression, it is not surprising that we find among them so spontaneous and early a development of worship-song. It is in this Hebrew race that we find the true rise and onward flow of the river of song.

CHAPTER II

ANCIENT JEWISH HYMNS

Absence of Formal Religious Song—Improvised Songs—The Widening Stream—Samuel's System—The Book of Psalms—The Temple Service—Later History—Universal Use of the Psalms.

THE hymns of the Old Testament were, as we have indicated, the spontaneous outflow of the religious nature. No form of worship requiring song was instituted by Moses. No order of singers is included among the officers of the tabernacle. Indeed, the earliest history of the Hebrew race is practically without song. As it has been said, "we read of altar and prayers and accepted intercessions, and we feel sure that those who walked in the light like Enoch or Abraham must have had their hearts kindled with music; but from the green earth rising out of the flood—from the shadow of the great rock at Mamre, from the fountains and valleys and upland pastures of the Promised Land, where the tents of the Patriarchs rose amidst their flocks—from the prisons and palaces of Egypt we catch no sound of sacred song."

But then, this is a subject with which history did not concern itself—and we must not infer from this silence the utter absence of song—for scattered over the earlier history there are traces of its presence. The first examples, as we should expect, are of a very informal character—the product of some crisis in the life of the individual or the nation. Improvised songs born of great occasions, though to our colder western temperament almost impossible, are yet comparatively common among Eastern people like the Hebrews, even to this day. It is a common gift among the Italians.* The first of such songs is that of Miriam in celebration of the delivery of Israel from their Egyptian pursuers—"Sing ye to Jehovah, for he hath triumphed gloriously, the horse and his rider hath he thrown into the sea"; but although this is the first recorded, it is almost certain that it was preceded by others, for before this we read of instruments of music.

Since the two greatest fountains of song have ever been love and religion, we may feel sure that those who had reached to the use of musical instruments, however rude, would employ them to accompany the words of passion or devotion which in exalted moments would spring to their lips. In Genesis iv. 21 we are told that Jubal "was the father of all such as handle the harp and the pipe," that is, of all string and wind instruments. While in verses 23, 24 we have Lamech's song to his wives—the first example of a song, though not a sacred one, in the pages of Scripture, yet possessing many of the features of later Semitic poetry. Later on we read in the account of Laban's interview with Jacob of "songs, with tabret and with harp" (Genesis xxxi. 27).

It is not at all likely that such a song as that of Miriam could have been uttered if she had not previously been accustomed to lyric improvisation. So grand an outburst and so equal to its grand occasion, although doubtless touched and enlarged by the editor of the book which records it, implies not only aptitude but exercise; while the fact that she led a procession of women, who chanted a chorus to her song, shows that songs had before this, in the time of their Egyptian captivity, been wedded to music. Somewhat later in the history we find that when Moses returned from the mount, he heard the people, who had made a calf for worship, joining aloud in a song to their newly fashioned god. It is considered by some all but certain that the lawgiver himself was the author of the 90th Psalm, which has been called "the swan-song of Moses." This may have been the first contribution—the nucleus—of that wonderful collection the Book of Psalms, into which were gathered the noblest lyric utterances of widely severed times.

We catch here and there in the sacred history glimpses of the widening and deepening river of song to which those we have mentioned were the first tributary streams. In the Book of Numbers, xxi. 17, we have the song which Israel sang, "Spring up, O well." In the Book of Judges we meet with the song of Deborah and Barak, which was cast in a distinctly metrical form, and sung with a musical accompaniment—another improvisation by a prophetess, that is one in a measure trained to music and song. But as the religious life of the nation grew deeper this kind of improvised song led the way to a school for the cultivation of music and sacred utterance. This was a chief function of the schools of the prophets which came into such prominence in the time of Samuel. Dean Stanley says: "Whatever be the precise meaning of the peculiar word, which now came first into use as the designation of these companies, it is evident that their immediate mission consisted in uttering religious hymns or songs, accompanied by musical instruments, psaltery, tabret, pipe, and harp, and cymbals. In them, as in the few solitary instances of their predecessors, the characteristic element was that the silent seer of visions found an articulate

* Edward Dowden records a striking instance of this in his life of Shelley, when the poet and his wife in Pisa listened to the improvisation of Signor Sgricci, an Italian of about 23 years of age. Members of the audience inscribed subjects for poetry on slips of paper that were thrown into a vase from which a boy drew one paper at a time at random, and the subject was announced, on which the Italian poured forth his unpremeditated verse. "It seemed," says Mary Shelley, "not the work of a human mind, but as if he were the instrument played upon by the superhuman inspiration of God." And is it not true that the highest poetry comes, in the first instance, as an improvisation? Is there not a very close connection between inspiration and improvisation?

voice, gushing forth in a rhythmical flow, which at once riveted the attention of the hearer. These, or such as these, were the gifts which under Samuel were now organized, if one may so say, into a system. From Ramah, the double height of the watchmen, they might be seen descending, in a long line or chain, which gave its name to their company, with psaltery, harp, tabret, pipe, and cymbals."

From this school under Samuel the prophet, David, the sweet singer of Israel, probably caught the inspiration which afterward found expression in the psalms which form so important a part of the Psalter that the book as a whole has been known as "The Psalms of David." It is impossible to say with certainty what portions of the Psalter we owe to his pen, probably they are fewer than is commonly supposed; but the impetus he gave to sacred song is indicated by the fact that though some portions of the book belong to an age earlier than his, and that the larger portion came into being long after he had passed away, yet the book as a whole goes under his name. The Book of Psalms was doubtless thus ascribed just as the Book of Proverbs was to his son Solomon, because, as Professor Cheyne says, "Solomon had become the symbol of plain ethical 'wisdom,' just as David had become the representative of religious lyric poetry." But then a reputation like this does not grow out of nothing. David not only contributed to the songs of the people, but through him the service of song was added to the ordinary worship of the sanctuary, and made a fixed and integral part of the daily offering to Jehovah. Before his time, if ever connected with the tabernacle at all, it had been fitful and occasional, depending to a large extent on individual enthusiasm. "For so mighty an innovation no less than a David was needed. The exquisite richness of verse and music so dear to him—'the calves of the lips'—took the place of the costly offerings of animals. His harp or guitar was to him what the wonder-working staff was to Moses, the spear to Joshua, or the sword to Gideon."

Thus sacred song found its way into the regular services of the temple, and the Psalms became the liturgical hymn-book of the Jewish Church. How completely the union of song and sacrifice (in the national worship) had been effected was made manifest at the dedication of the temple. In the account contained in 2 Chronicles v. 12-14, we read: "Also the Levites which were the singers, all of them, even Asaph, Heman, Jeduthun, and their sons and their brethren, arrayed in fine linen, with cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding their trumpets: it came even to pass when the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord, saying, For he is good, for his mercy endureth for ever: that then the house was filled with a cloud, even the house of the Lord; so that the priests could not stand to minister by reason of the cloud; for the glory of the Lord filled the house of God." In the 7th chapter of the same book we find that, when Solomon had made an end of praying, all the children of Israel bowed themselves with their faces to the ground upon the pavement, and worshiped, and gave thanks unto the Lord, saying, "For he is good; for his mercy endureth for ever." Thus, prayer and praise, the two most vital elements of a true worship, are found as integral parts of the service. It is somewhat difficult to say with certainty what place was afterward held by sacred song in the regular services of the temple. Certain psalms have been identified as having been used at particular seasons. But it is generally admitted that from this time onward, save when interrupted by the calamities which befell the nation, song, no less than sacrifice, held its ground as part of the Jewish worship.

The Levites, without the accompaniment of any of their usual musical instruments, used to sing in the temple on each day of the week a different psalm. "On other occasions," says the distinguished rabbinical scholar Paul Isaac Hershon, "various other psalms were sung, and sung so loud that their voice could be heard as far as Jericho, a distance of about twelve miles. On such occasions the youngsters of the Levites were permitted to enter the hall of the sanctuary in order to spice with their fine 'thin voices' the rougher voices of the elder Levites."

"The same psalms that were sung in the temple are now merely repeated by every orthodox Jew in his daily morning prayer. Having no temple, the priest does not sacrifice and the Levite does not sing!

> Ichabod! the glory is departed!
> How shall we sing the Lord's song in a strange land!"

The later history naturally tells only of the special occasions in which the people broke into song, but these serve to confirm the idea that worship through song had become a habit among the people. "There is the song of Jehoshaphat and his army, the chant of victory sung in faith before the battle, and itself doing battles in that the Lord fought for those who trusted him, and they had nothing to do but divide the spoil and return to Jerusalem, with psalteries and harps and trumpets, into the house of the Lord. There is the song of Hezekiah, when he recovered from his sickness, and the psalm of Jonah from the depths of the sea, made up from the memory of other psalms sung in happier hours. There was many a song by the waters of Babylon, whispered low that the oppressors might not hear. There was the song of liberated Israel, at the dedication of the wall of the Holy City (another witness to the customs of the past), when the singers sang aloud and they all rejoiced; so that the joy of Jerusalem was heard afar off." All these serve to show how the lyric spirit prevailed among the people, ready, when touched by any deep emotion, to give rhythmic utterance to their prayer and praise.

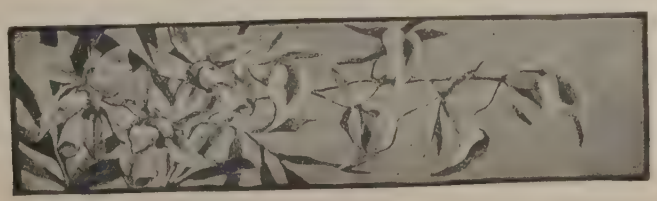
It is with David, the minstrel king, however, that the stream of song suddenly grows broad and deep. Around him the chorus begins to gather, which has now grown to such a glorious multitude. The Psalms formed at once the justification and inspiration of all the noble songs of the later history of Israel, to say nothing of lyric notes, which are heard sounding through the pages of the prophets. But most remarkable is it, that when we reach the New Testament we find no lyric book corresponding to the Psalter. There

are distinct psalms, like the *Magnificat* and *Nunc Dimittis,* kindled from the lyric fire of the Hebrew Psalter; and hints which indicate the presence of the lyric gift in the Apostolic Church, but there is no *Christian* psalter in the New Testament, and the reason is not far to seek. It is not that the lyric fire has departed, but that the Old Testament Psalter has so sounded the deepest notes of the soul in joy and sorrow, in darkness and light, that it is adequate to the needs, not only of Jewish, but Christian hearts. Thus it was not for an age, but for all time. Just as the octave in music can express the loftiest conceptions of the composers of every age, from the simple Gregorian chant to the intricate music of Beethoven, so the Psalter, meeting the deepest needs of the soul, becomes the fitting vehicle through which Christian as well as Jewish feeling can find expression.

And so we find, as a matter of fact, that through by far the greater part of the history of the Church the Psalms have formed its worship-song; they have had a place in the services of every church of Christendom where praise has been offered. They have been said or sung in grand cathedral or lowly meeting-house, by white-robed priests and plain-clad Puritans. The hearts of Roman and Greek, Armenian and Anglican, no less than Puritan and Nonconformist, have been kindled into praise by the Psalms of David and his company. Edward Irving says: "From whatever point of view any Church hath contemplated the scheme of its *doctrine,* by whatever name they have thought good to designate themselves, and however bitterly opposed to each other in Church government or observance of rules, you will find them all, by harmonious consent, adopting the Psalms as the outward form by which they shall express the inward feelings of the Christian life."

And even those who refused to sing the Psalms in the form in which they are found in Scripture—who deemed it dangerous and even heretical so to do—have sung them in metrical versions from which much of their glory had departed. Until quite recently there were churches whose only hymnal consisted of these versions. Thus the Psalms have been at once an inspiration and a bondage: an *inspiration,* in that they have kindled the fire which has produced the hymnody of the entire Church; a *bondage,* because by stereotyping religious expression they robbed the heart of the right to express in its own words the fears, the joys, the hopes that the Divine spirit had kindled in their souls. Had there been no Psalter in the canon of Scripture, the Church would have had no model for its song—no place at which to kindle its worship-fire; but, on the other hand, its worshiping instinct would have compelled it to create a psalter of its own, and so there would have been an earlier and fuller development of hymnody in the Church. The very glory and perfection of the Psalter made the Church for long ages content with the provision thus made for its worship, and so it discouraged all who else would have joined the company of the singers. And even those who at last ventured to join their company, did so timidly, and chiefly as adapters of the Psalms for public worship. George Wither, Sir Philip Sidney and his sister belong to this class. Even when Dr. Watts began to write, his hymns were used only as supplemental to the Versions; indeed, a large part of his compositions are themselves metrical renderings of the Psalms, though some of them are so alive with his peculiar genius as to deserve rank as original compositions.

Mighty indeed was the spell the Psalter exercised over the Church, and rightly so, for it is the heart-utterance of the noble men whose mission it was to give the world religion. And as we have not outgrown the art of Greece or the laws of Rome, so neither have we outgrown the worship-song of Israel. This is so deep and true that it expresses the longings and praise even of those who have sat at the feet of Christ and learned of him. And as in the most sacred moment of his life one of these psalms served to express his deepest feelings, so they have inspired and expressed the feelings of his followers in all aftertime. As has been well said, "the Church has been singing these psalms ever since, and has not yet sung them dry," and she will go on singing them until she takes up the new song in the heavenly city. It should be frankly admitted that there are elements in the Psalms distinctly Jewish, and expressive of the feeling of earlier days. There are imprecatory notes that are out of harmony with the gentler melody of Christ. These ought to be dropped as unsuitable to *Christian* worship; but as a whole the Psalms form the noblest treasury of sacred song, and their inspiration may be discerned in every hymn that is worthy of a place in the Church's worship. Her hymnody can never be understood apart from the Psalter, and it will be found that those whose hearts are steeped the most deeply therein have given to the Church the songs that she will not willingly let die.



CHAPTER III

HYMNS OF THE NEW TESTAMENT

Hebrew Antecedents—Songs of Hannah, Mary, and Zacharias —The Gospels Silent as to Sacred Song—The Apostolic Age—References to Song in the Revelation.

WE turn next to the New Testament to discover in what relation sacred song stands to the practice and teaching of the Church founded by Jesus and his apostles.*

Here at once we may naturally expect that as Christianity arose among the Hebrew race, and did not break immediately with the past, neither ignore the grand truths held by the fathers, because they were truths belonging to all time, so we must expect to find some of the old methods of worship, some presence of the old lyric spirit, showing themselves, and this more especially in the earlier days of its history.

It cannot, therefore, be deemed wonderful, but rather a thing to be looked for, that when the hope of Israel neared fulfillment—a hope to which their political circumstances caused them to cling with a very passion of expectation, and which made every line of promise in the Old Testament thrill with new meaning and authority—the spirit of sacred song descended again, as we find it did upon those who were waiting and praying for the "consolation of Israel."

Critics, indeed, have refused to believe that the *Magnificat* (Luke i. 46-55) could have sprung from the lips of a simple peasant of Galilee; they have said the song is too lofty for so lowly a source—forgetting that some of the grandest strains of former days came from those little if anything superior in station; such as Hannah, to whose song, "the Old Testament *Magnificat*" (1 Samuel ii. 1-10), that of Mary bears considerable resemblance.

But if the lyric spirit of which we have spoken was a peculiar gift of the Hebrew people, if the power to improvise be a reality clearly discernible through their history, surely it is not wonderful that a Hebrew maiden, whose mind was kindled by a prospect of the highest joy to which Hebrew motherhood could attain, a joy for which every woman of her nation had longed, the promise, the joy, that to her should be given the surpassing glory of becoming the mother of Messiah —that her heart should break forth into song, that her rapture should call forth all the poetry of her nature, and cast it into the forms consecrated by the sacred usages and instincts of her race. This song, which repeats the promises of the past with the assurance of a present realization, is a preluding note that prepares for the great chorus of Christian song one day to be heard, and which will repeat through the ages the rapture, the trust, the praise of her words, "My soul doth magnify the Lord, and my spirit doth rejoice in God my Saviour."

Her song has scarcely died on her lips ere another voice is heard, the voice of a man, a priest whose lips had been closed through unbelief, but on whom, when faith has sprung again in his heart, the spirit of praise and prophecy descends with all its accompaniment of lyric power—the song of Zacharias (Luke i. 68-79), "Blessed be the Lord God of Israel." This in turn is succeeded by another (Luke ii. 29-32), the voice of one standing on the outermost edge of this mortal life, more subdued in tone but full of quiet confidence and expectant hope, "Lord, now lettest thou thy servant depart in peace." A noble triad making up by their quality for the silence of other lips.

The New Testament contains no book of sacred song; but then the fullness and spirituality of the Book of Psalms, its adaptations to express in prayer and praise the deepest emotions of the religious mind, rendered any other unnecessary, and it is not, therefore, surprising that neither Christ nor his apostles joined the company of singers, that no Christian David was given to the Church.

Indeed, it was scarcely possible amid the disquiet, the contention, the troubles of the earlier years, when as yet Christian worshipers had no churches of their own, but rather found a place in the synagogue or the temple. Before Christian life had crystallized to its proper forms it was not possible that the service and song, the outcome and expression of that life, should arise.

In the only two other references to singing in the Gospels—when Christ made his triumphant entry into Jerusalem, and ere he left it for the garden of Gethsemane—one (perhaps the same one) of the psalms was used, otherwise the Gospels are silent as to sacred song.

There can be little doubt that singing formed a part of both the social and public worship of the apostolic age. The disciples dismissed by the rulers in Jerusalem came to their own company and lifted up their voice with one accord in a song, partly the inspiration of the moment, and partly from the Book of Psalms (Acts iv. 24). In the Philippian dungeon, Paul and Silas prayed and sang praises to God. Paul exhorts both the Ephesians and Colossians to the use of psalms and hymns and spiritual songs.

Lightfoot regards "psalms" as referring specially, though not exclusively, to the Psalms of David, which would early form part of the religious worship of the Christian brotherhood. "Hymns" would refer to a set form of words or spontaneous effusions of the moment of the Christians themselves, while the "spiritual songs" would extend the precept to all forms of

*The Apocrypha, belonging to the time between the close of the Old Testament and the opening of the Christian era, contains several notable examples of sacred song, such as those of Tobit and Judith and the Benedicite.

song provided they were spiritual. Paul, in his Epistle to the Corinthians, declares that when they came together each one had a psalm (1 Corinthians xiv. 26).

One of the earliest descriptions of the Christians contains the statement that "they sang hymns to Christ as God." But whether such hymns were psalms adapted to the purpose and with a Christian application, or original compositions, we do not know. There is nothing in the record to decide the question, nor has any hymn of the apostolic age come down to us. The threefold division of psalms and hymns and spiritual songs may indicate that in addition to the Old Testament Psalms, other compositions distinguished by the titles "hymns" and "spiritual songs" were used, but of this we cannot be certain. The likelihood is that the new Christian feeling found expression in hymns of a simple kind addressed to Christ. Some have maintained that the rhythmic passages which are found in the Epistles are parts of hymns then in use.

The principal of these are the following: "Wherefore he saith, Awake, thou that sleepest, and arise from the dead, and Christ shall shine upon thee" (Ephesians v. 14). "And without controversy great is the mystery of godliness; He who was manifested in the flesh, justified in the spirit, seen of angels, preached among the nations, believed on in the world, received up in glory" (1 Timothy iii. 16). "Who is the blessed and only Potentate, the King of kings, and Lord of lords, who only hath immortality, dwelling in light unapproachable; whom no man hath seen, nor can see: to whom be honor and power eternal. Amen" (1 Timothy vi. 15, 16). "Faithful is the saying: For if we died with him, we shall also live with him: if we endure, we shall also reign with him: if we shall deny him, he also will deny us: if we are faithless, he abideth faithful; for he cannot deny himself" (2 Timothy ii. 11-13). But it is not unlikely that such passages are due to impassioned emotion which not unfrequently rises to rhythmic utterance, while the passage in 1 Corinthians xiv. 26 forms a clear indication that the power to improvise, so apparent in the early history of Israel, prevailed in the times of the apostles.

Of course these are utterly unlike hymns as we know them; but it must be remembered that it is all but certain that *metrical* compositions were not used until about the fourth century. Indeed, so late as the ninth century Walafrid Strabo warns us that by hymns he does not mean merely such metrical hymns as those of Hilary, Ambrose, Prudentius, or Bede, but such other acts of praise as are offered in fitting words and with musical sounds. Augustine lays down the same rule—any composition of a rhythmic character, whether in verse or not, which was capable of being sung, was reckoned a hymn. Looked at in the light of this rule, the passages in the Epistles already quoted seem likely to have been parts of the earliest hymns of the Church, for they have every quality, save metrical form, fitting them for such a use. The well-known *Gloria in Excelsis* may serve as a specimen of the kind of composition first of all used as hymns in the early Church.

The *Gloria in Excelsis* was in all probability the morning hymn of the Christians of early times, as the *Phōs ilaron* preserved by St. Basil, which belongs to the first or second century, was their hymn for evening use. The latter, though less known, is as beautiful, perhaps in a poetic sense more beautiful, than the former. It has been effectively rendered in English by the following translation by Keble:

> Hail! gladdening Light, of His pure glory poured,
> Who is th' Immortal Father, heavenly blest,
> Holiest of Holies—Jesus Christ our Lord!
>
> Now we are come to the sun's hour of rest,
> The lights of evening round us shine,
> We hymn the Father, Son, and Holy Spirit Divine!
>
> Worthiest art Thou at all times to be sung,
> With undefiled tongue,
> Son of our God, Giver of life, alone!
> Therefore in all the world, Thy glories, Lord, we own.

This is still the vesper hymn of the Greek Church.

How such hymns arose we know not. "Whether they sprang first to light in a burst of choral song, like that inspired hymn in the Acts; or were bestowed on the Church through the heavenly meditations of a solitary believer; or gradually, like a river, by its tributary streams, rose to what they are, we can perhaps never know." We incline, however, to the idea that they were, in the first instance, improvised songs, and in aftertime brought to greater finish.

Thus the river which at first was but a tiny rill broadens and deepens until prophecy describes it as becoming like the mighty waves of the sea—"And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunders saying Hallelujah! for the Lord our God, the Almighty reigneth. Let us rejoice and be glad, and let us give the glory unto him, for the marriage of the I amb is come." "And I heard a voice from heaven as the voice of many waters, and as the voice of a great thunder, and the voice which I heard *was* as the *voice* of harpers harping with their harps, and they sang, as it were, a new song before the throne."

The Revelation is full of glowing references to song as the highest expression of worshiping feeling, indicating that, in the future as in the past, song is to be one of the noblest mediums for the ascription of praise. Do not the pictures in this book seem like glorified representations of the temple at Jerusalem and its worship; and do they not as such justify the idea that song was in Herod's temple, as it had been in earlier times in Solomon's, a part of its ritual? So vivid a picture of choral worship would scarcely have risen in a mind that had not been accustomed to its earthly counterpart. Thus the temple worship may have given form to the inspiration which moved in the heart of the writer of the Revelation and led him to embody the thoughts kindled in his mind by means of symbols drawn therefrom in which song forms so conspicuous an element; while it is not unworthy of notice that at times he rises above this symbolism and declares, "I saw no temple therein, for the Lord God Almighty and the Lamb are the temple thereof."

CHAPTER IV

LATIN HYMNS

Establishment of Hymns in Church Service—Five Celebrated Sequences—Palestrina's Great *Hymni Totius Anni* Includes All the Famous Plain-chant Melodies.

IT was not until the latter half of the fourth century that the immense importance of the hymn in Christian worship became fully understood. St. Ephrem of Edessa made many valuable contributions to the store of hymns already in use at that period. St. Chrysostom zealously carried on the work at Constantinople, and St. Ambrose at Milan. The noblest Latin hymn we possess—*Te Deum laudamus*—was long believed to be the joint production of St. Ambrose and St. Augustine. To St. Ambrose, also, is due the honor of having first introduced the true metrical hymn into the services of the Western Church—for the rhythm of the older examples was very distinct from actual meter. His favorite species of verse was iambic dimeter—the "long measure" of English hymnology—which was long regarded as the normal meter of the Latin hymn. St. Gregory the Great first introduced sapphics; as in *Nocte surgentes vigilemus omnes.* Prudentius wrote, with great effect, trochaic tetrameter catalectic—*Corde natus ex Parentis ante mundi exordium;* and also used iambic trimeter—*O Nazarene, lux Bethlem, verbum Patris;* and iambic dimeter catalectic—*Cultor Dei memento.* One of the earliest instances of elegiac verse is found in the

Crux benedicta nitet, Dominus qua carne pependit,
Atque cruore suo vulnera nostra lavat

of Venantius Fortunatus. Other meters came into use from time to time; but, about the beginning of the tenth century, most of these were forsaken in favor of "prose"; that is to say—paradoxical as the explanation may seem to the uninitiated—a style consisting of regular lines, containing an equal number of syllables, and often carefully rhymed, but governed, as to their rhythm, by accent instead of quantity, and therefore setting the laws of classical prosody at defiance. Many of the finest medieval hymns are written in this beautiful though barbarous "Monkish Latin," especially those intended to be sung at mass after the Gradual and Tract; insomuch that the terms "sequence" and "prose" have almost come to be regarded as synonymous.

The *Sequentia* owes its name to its position in the mass; in which it appears as the continuation, or sequence, of the long series of verses and antiphons interposed between the Epistle and the Gospel. In the Middle Ages it was called a prose; because, though written for the most part in rhymed Latin, and frequently with perfect uniformity of rhythm, the cadence of its syllables was governed, not, as in classical poetry, by quantity, but by accent—a peculiarity which deprived it of all claim to consideration as verse of any kind. Its introduction into the Liturgy is generally supposed to date from the ninth or tenth century. In the eleventh and twelfth it was very extensively used; and many of the most beautiful specimens we possess were written by the great hymnologists who flourished during these productive periods. Medieval office-books contain innumerable sequences, of striking originality; but at the last revision of the Roman Liturgy, by direction of the Council of Trent, the greater number of these were expunged. Five, however, were retained in the revised missal; and these five occupy a very prominent position in the services in which they are incorporated, as well as in the history of ecclesiastical music.

1. The Sequence appointed for Easter Sunday is *Victimæ paschali,* the oldest now in use, dating, in all probability, from the tenth century.

2. Not very much less ancient is that for Whitsunday, *Veni Sancte Spiritus;* in rhymed triplets of trochaic dimeter catalectic, written, about the year 1000, by King Robert II of France, and called, by medieval writers, "The Golden Sequence."

3. For the Festival of Corpus Christi, St. Thomas Aquinas wrote the celebrated Sequence *Lauda Sion,* which is generally believed to date from about the year 1261.

4. The *Stabat Mater,* sung on the "Feasts of the Seven Dolors of Our Lady" (the Friday in Passion Week and the third Sunday in September) is generally referred to the end of the twelfth or beginning of the thirteenth century. The name of its author has not been certainly ascertained; but Daniel, after much patient investigation, attributes it to Jacobus de Benedictis.

5. More justly celebrated than any of these is the *Dies Iræ,* written during the latter half of the twelfth or beginning of the thirteenth century, by Thomas of Celano, and sung in the *Requiem,* or mass for the dead. In the triple stanzas of this wonderful poem the rhymed Latin of the Middle Ages attained its highest perfection; and, though the *Stabat Mater* is frequently said to be second only to it in beauty, the distance between the two is very great. No Latin hymn has probably been so often translated.

The plain-chant melodies adapted to these five Sequences, in the Gradual, differ from hymn melodies chiefly in their continuity. Each melody is founded, it is true, upon certain fixed and well-marked phrases; but these phrases are not mechanically repeated, as in the hymn, to each successive stanza of the poetry.

The authorship of the plain-chant melodies to which these hymns were sung is very uncertain. It seems probable that in many cases the writer of the words was also the composer of the music to which they were adapted. A rich collection of such original tunes will be found in the *Vesperale Romanum* and other

similar office books. Probably the purest forms now attainable are those presented in the Vesperals published at Mechlin in 1870 and at Ratisbon in 1875; but the discarded office books once used in particular dioceses contain some priceless treasures: for instance, the Sarum tune to *Sanctorum meritis* is one of the most perfect Mixolydian melodies in existence.

After the invention of descant, these venerable hymn-tunes, or phrases selected from them, were constantly used as *Canti fermi* for masses and motets. In the year 1589 Palestrina turned them to still better account in his great work entitled *Hymni Totius Anni*—a collection of hymns for every festival throughout the ecclesiastical year, admirably treated, in the polyphonic style, for three, four, five, and six voices, and bearing traces of the great composer's best manner on every page.

A few Latin hymns, such as those to be found among the works of Hassler, Tallis, Byrd, and some other great composers, have been set, for four or more voices, in a similar manner; but, as a whole, Palestrina's magnificent Hymnal stands quite alone—too great to admit the possibility of rivalry. The delight with which it was received was unbounded. Indeed, long before the middle of the sixteenth century the science of hymnology had already begun to attract an immense amount of attention, in widely different directions. Hymns, or rather carols, of a somewhat lighter character than those we have been considering, had been sung, for ages past, between the scenes of the Mysteries and Miracle Plays which form so conspicuous a feature in the religious history of the Middle Ages. Many of these—notably such as set forth the glad tidings commemorated at Christmastide—became, from time to time, extremely popular, and obtained a firm hold on the affections of rich and poor alike.

CHAPTER V

EARLY PROTESTANT HYMNS

Luther's German Hymnal, and the Development of the Chorale by Johann Sebastian Bach—Calvinist Psalter Issued by Marot and Beza—Early English Hymnody.

WELL knowing the effect of song upon popular feeling, and fully appreciating the beauty of the Latin hymns to which he had been accustomed from his earliest youth, Luther turned these circumstances to account by producing a vast amount of German Kirchenlieder, which, adapted to the most favorite melodies of the day, both sacred and secular, and set for four, five, and six voices (with the plain chant in the tenor), by Johannes Walther, were first published at Wittenberg, in 1524, and reissued, in the following year, with a special preface by Luther himself. Innumerable other works of a similar description followed in rapid succession. The vernacular hymn found its way more readily than ever to the inmost heart of the German people. The chorale was sung far and wide; and, at last, under the treatment of Johann Sebastian Bach, its beauties were developed, with a depth of insight into its melodic and harmonic resources which is not likely ever to be surpassed. Even the simplest settings of this great master bear tokens of a certain individuality which will render them household words, in the land of their birth, as long as true musical expression shall continue to be valued at its true worth; and, perhaps, in these gentle inspirations Bach speaks more plainly to the outer world than in some cases where he has subjected the melody to more elaborate treatment.

In France, the metrical psalms of Clément Marot and Théodore Beza were no less enthusiastically received than the hymns of Luther in Germany, though their popularity was less lasting. They were originally sung to the most familiar ditties of the time, which were adapted to them, probably by Guillaume Franc, in the Psalter first published by Calvin at Geneva in 1542. In 1561 Louis Bourgeois published a volume, at Lyons, containing eighty-three of these tunes, set for four, five, and six voices; and in 1565 Adrian le Roy printed, at Paris, an entire Psalter, in which the melodies were treated after the manner of motets by Claude Goudimel. This last-named work was reprinted, in Holland, in 1607; but Goudimel's polyphonic settings were found too difficult for general use, and were supplanted, after a time, by some less elaborate arrangements—with the melody, as usual, in the tenor—by Claudin le Jeune, whose collection was published at Leyden in 1633.

It was not to be supposed that the movement which had spread thus rapidly in France and Germany would be suffered to pass unheeded in England, where the study of the madrigal had already brought part-singing to a high degree of perfection. Here, as in France, the first incentive to popular hymnody seems to have been the rendering of the Psalms into verse in the mother tongue. Sternhold's fifty-one psalms first saw the light in 1549; but "The Whole Booke of Psalmes," "by T. Sternhold, J. Hopkins, and others," did not appear until 1562, when it was "imprinted" by John Day, "with apt notes to sing them withal"; the "apt notes" being simply the melodies, as sung in France

and Germany, without bass or any other part. In 1563 Day "imprinted" "The Whole Book of Psalmes, in foure parts," harmonized, in the simplest possible manner, by Thomas Tallis, Richard Brimle, William Parsons, Thomas Causton, J. Hake, and Richard Edwards. This was the first collection of hymn tunes ever published in England for four voices. Neither Burney nor Hawkins seems to have been aware of its existence. A perfect copy is, however, preserved in the library of Brasenose College, Oxford; and one, containing the medius and tenor parts only, in that of the British Museum. It was followed, in 1567, by another invaluable volume, also "imprinted," *but not published,* by John Day; namely, "The first Quinquagene" of Archbishop Parker's metrical version of the Psalms—a work which has only been preserved through the medium of a few copies.

At the end of this precious volume are found, in four parts, eight tunes, set, by Tallis, in plain counterpoint, with the melody in the tenor. Each of these tunes is written in one of the first eight modes; the eighth, or hypomixolydian tune, being the well-known canon now universally adapted to the words of Bishop Ken's Evening Hymn. A larger collection was published, in 1579, by Guilielmo Damon, whose harmony is clear and good, and—as it always should be when intended for congregational use—extremely simple. In 1591 another collection appeared, by the same author, in two books, in the second of which "the highest part singeth the Church tune"—probably for the first time. In 1585, six years before the publication of Damon's second work, John Cosyns had put forth sixty psalms, with the tunes first printed by Day, set for five and six voices; but by far the most important volume which appeared before the close of the century was the complete Psalter printed by Thomas Este in 1594, and containing tunes skillfully harmonized, for four voices, by John Dowland, E. Blancks, E. Hooper, J. Farmer, R. Allison, G. Kirbye, W. Cobbold, E. Johnson, and G. Farnaby—composers of no mean reputation, and generally reckoned among the best of the period. A far inferior volume was published, by John Mundy, in the same year; and in 1599 a collection appeared, by Richard Allison, with accompaniments "to be plaide upon the lute, orpharion, citterne, or base violl, severally or together"; but all these works were superseded in 1621 by "The Whole Booke of Psalmes," edited, and in great part arranged, by Thomas Ravenscroft. This famous volume contains settings, for four voices, of the best German, French, and English tunes, by Tallis, Dowland, Morley, Bennet, Stubbs, Farnaby, the editor himself, and fourteen other noted musicians of the day. The melody, according to custom, is always given to the tenor. The counterpoint throughout is admirable, and every tune may fairly be regarded as a masterpiece. The bass and tenor proceed, for the most part, *nota contra notam,* while the treble and alto, though by no means written in a florid style, exhibit a little more variety of treatment. The effect of this arrangement, when the tenor is sung by a large body of voices in unison, and the harmony by a select choir, is exceedingly impressive. The finest tune in the collection is John Dowland's setting of the 100th Psalm.

A second edition of Ravenscroft's Psalter was published in 1633. William and Henry Lawes set the Psalms of Mr. George Sandys, in three parts, in 1648. In 1671 John Playford printed his "Psalms and Hymns in solemn Musicke of foure parts"; followed, in 1677, by his more widely known "Whole Book of Psalms" for three voices—a work the popularity of which was so extended, that, by the year 1757, it had run through no less than twenty editions. But these later works show a lamentable deterioration both of technical skill and artistic feeling. English hymnody was not destined to remain for any length of time in the high state of cultivation indicated by the collections of Este and Ravenscroft. Step by step the decadence of the hymn tune kept pace with that of the madrigal, which had once done so much toward preparing the way for its more perfect development. Had any hope of a revival existed, it would have been dispelled by the Great Rebellion. The Restoration did nothing toward the resuscitation of the failing art. The vigorous treatment of the old masters faded gradually into vague inanity. The tunes of Hayes, Wainwright, Carey, Tans'ur, and other more modern writers, are as far inferior to those of their predecessors as those of their followers are to them.

CHAPTER VI

HYMNS OF WATTS AND OTHERS

Prejudice Overcome by Watts—Hymns of His that will Live and Some that will Not—Browne, Pope, Samuel Wesley, and Byrom.

ISAAC WATTS is the real founder of English hymnody. What Ambrose was to the Latins; what Clément Marot was to the French; what Luther was to the Germans—that, and perhaps more, was Watts to the English. As Josiah Conder says: "He was the first who succeeded in overcoming the prejudice which opposed the introduction of hymns into our public worship." In our hymn-singing age, it is difficult, especially for its younger members, to realize the strength

and even violence of such a prejudice. So strong was it, so high did feeling run on the subject, that many a church was rent asunder by the proposal to introduce hymns; in some cases, even by the proposal to sing metrical versions of the Psalms. This was markedly the case among the Baptists. In the church of which Benjamin Keach was the pastor (the original of that to which Mr. Spurgeon ministered), when, after prolonged discussion, it was decided to introduce singing into its worship, "a minority took refuge in a songless sanctuary." In his "Truth Soberly Defined," published in 1698, Isaac Marlow, with considerable passion, maintained that the Church should not permit the introduction of singing into her services. In some churches, however, the objection lay not against singing, for the metrical Psalms were sung, but against the singing of hymns. There was a feeling that the line must be drawn somewhere, and so it was drawn at hymns. The publication of various collections of hymns by W. Barton during the years between 1654 and 1688; the large sale of Mason and Shepherd's hymns (1691); the issue of a collection of "Divine Hymns," gathered from six authors, among whom were J. Mason and R. Baxter, in 1694—seem to point to the probability that hymns were used, at all events in some churches; but it is not decisive. Such collections may have been chiefly used for reading, or, as in the case of Matthew Henry's hymns (1695), for singing in the home. If, however, Dr. Gibbons is to be relied on, *hymns* must have been in use in the closing years of the seventeenth century, for he says: "Mr. John Morgan, a minister of very respectable character, now living at Romsey, Hants, has sent me the following information: 'The occasion of the Doctor's (Watts) hymns was this, as I had the account from his worthy fellow-laborer and colleague, the Rev. Mr. Price, in whose family I dwelt above fifty years ago. The hymns which were sung at the Dissenting Meeting at Southampton [these were Barton's] were so little to the gust of Mr. Watts, that he could not forbear complaining of them to his father. The father bid him try what he could do to mend the matter. He did, and had such success in his first essay, "Behold the glories of the Lamb," that a second hymn was earnestly desired of him, and then a third and fourth, etc., till, in process of time, there was such a number of them as to make up a volume.'" But the church at Southampton was exceptionally liberal in its spirit.

When Watts's hymns began to find their way into favor, the more conservative regarded them, as Bradbury afterward did, as "Watts's *Whims*." Whereas, in Germany, Luther's hymns were sung almost as soon as they were produced, it was thirty or forty years before those of Dr. Watts found their way into common use; and even then suspicions of heresy fastened about the churches that adopted them. As to the hymnody of the time, Dr. Watts's lines would surely apply:

> O what a wretched land is this,
> That yields us no supplies.

And it was this poverty which really gave birth to our modern hymnody, for, in the deepest sense, Dr. Watts is its founder. His versions of the Psalms and his original hymns supplanted all previous ones, and for many a long year held undisputed possession of the Nonconformist Church against all comers. This is a thing unique in the history of the Church, not even paralleled by the case of Charles Wesley's hymns among the Methodists, since that collection contained hymns by both John and Charles Wesley, and a very few from other writers, as well as many translations from the German. Even the Psalter—the hymn-book of the Jewish Church—does not furnish a parallel, since that is the product, not only of many authors, but of many ages. Scripture itself has come to us through many minds; but for more than a century Watts was the only hymnist of the Independent sanctuaries; so venerated were his hymns and psalms, that in this very century there were persons who refused to sing any others, and actually sat down if any others were given out. This was both a gain and a loss—a gain in that, through him, hymns became a part of divine worship; a loss in that his preëminence excluded the hymns of other writers, even those then in existence by George Herbert, John Milton, Richard Baxter, John Mason, to say nothing of those by writers of other lands, or the ancient hymns of the Church.

There are hymns by Watts that will last as long as the Church continues her worship-song, such as "I'll praise my Maker with my breath," "Our God, our help in ages past," "When I survey the wondrous cross," "Hear what the voice from heaven proclaims," and others besides these. Some of Watts's hymns, however, once sung in the Church cannot now be read without a smile. Take the following as illustrations. Here is a verse from his version of the 101st Psalm:

> I'll purge my family around,
> And make the wicked flee;
> So shall my house be ever found
> A dwelling fit for Thee.

Here is a verse from Hymn 19 of the second book:

> He spoke, and straight our hearts and brains
> In all their motions rose;
> Let blood (said He) flow round the veins,
> And round the veins it flows.

Watts, responding to the call for hymns, wrote too much. No less than 515 psalms and hymns are found in the volume actually used in public worship, to say nothing of his sacred lyrics. Those are the truest friends to the memory of Dr. Watts who only include the finest of his hymns in their collections. It is a vain effort to try to keep alive his didactic and inferior ones. They may be printed, but they will not be sung. The day of rhymed prose is over, even when fathered by great names. Dr. Watts, with a modesty that is rare, once said that Charles Wesley's hymn on "Wrestling Jacob" was worth all he had ever written. This was an excess of modesty, but it reveals, perhaps, a feeling hidden in his mind that he had written too much.

Simon Browne (1680-1732) was a contemporary with Dr. Watts, and belongs to his school of hymn writing. He published, in 1720, "Hymns and Spiritual Songs, in Three Books, designed as a Supplement to Dr. Watts." Two of Browne's hymns are well known, and still hold a place in modern hymnals. The most

popular is "Come, gracious Spirit, heavenly dove," which is not without merit; the other is "Lord, at Thy feet we sinners lie."

Alexander Pope (1688-1744), who fills so large a space in the poetic literature of England, used to be reckoned among the hymnists, on account of what has been called Pope's ode, "Vital spark of heavenly flame." This has been included in many hymnals, and was once a favorite at funeral services. It is an imitation of a poem composed, during his last hours, by the Emperor Hadrian.

Samuel Wesley, junior (1690-1739), the elder brother of John and Charles Wesley, held aloof from the Methodist movement, which began only five years before his death. He wrote "Poems on Several Occasions." To the last he adhered to the Church of England, as did his brothers, and was, indeed, a High-churchman of the type of that age. His best known hymn is "The Lord of Sabbath let us praise." Less known, but fairly good, are his hymns "The morning flowers display their sweets" and "Hail! Father, whose creating call."

John Byrom (1691-1763), remarkable for his scientific attainments, belonged, in some degree, to the school of mystics, but was probably kept from some of their excesses by his work in science. Two of his hymns, though greatly differing in style and substance, have attained to great popularity, and are still widely used. His hymn for Christmas day, "Christians, awake, salute the happy morn," is very distinctive, and boldly lyrical; while "My spirit longeth for Thee" —as the reader may observe—is terse in expression and tender in feeling:

> My spirit longeth for Thee,
> Within my troubled breast,
> Though I unworthy be
> Of so Divine a guest:
>
> Of so Divine a guest
> Unworthy though I be,
> Yet has my heart no rest
> Unless it come from Thee.

He has given us very little, but that little is very good. Some of his verses anticipate and set forth with great force the better theological thought of our own time. This is specially so in his "Meditation for Wednesday in Passion Week."

Robert Seagrave (born 1693) wrote about fifty hymns, included in a collection prepared for his own congregation at Lorimer's Hall in 1742. He is remembered chiefly by one of these, "Rise, my soul, and stretch thy wings."

CHAPTER VII

EARLY METHODIST HYMNS

Charles Wesley's "Hymns and Sacred Poems" and the "Foundery Tune-Book"—"Harmonia Sacra" by Butts—Other Wesleyan Hymnals and Five Excellent Rules for Congregational Singing.

ALL the great religious revivals of modern times have been very largely influenced by music and hymn-singing, and the Methodist revival of the eighteenth century was no exception to the rule. The work done by the Wesleys in this direction corresponds, to some extent, with that done by Huss in Bohemia and Luther in Germany in their day. Both Luther and John Wesley were not only very fond of music, but they also recognized the importance of making church-singing congregational. Wesley, however, had not the natural musical genius of Luther, who had a gift for composition, besides being an excellent performer on various musical instruments; while Wesley's efforts in this direction were limited to simple performances on the flute, and he had little knowledge of the laws of music. That he was deeply influenced by music is evident from the many references to it in his "Journals," the most striking being his experiences in May, 1738, at the time of his conversion, when he recorded in full the words of three anthems he heard at St. Paul's, which seem to have accorded in a remarkable manner with the inmost feelings of his mind. These anthems were: "Out of the deep have I called"; "My song shall be always of the loving-kindness of the Lord"; "My soul truly waiteth still upon God." It is almost impossible now to fix the authorship of these anthems, but the first is probably by Henry Purcell.

When he was a boy Wesley had every opportunity of becoming acquainted with the Old Version of the Psalms, both in the church at Epworth and also in his home; for the daily lessons of the young Wesleys always began and ended with the singing of a psalm. He refers in after-life to the "scandalous doggerel of Sternhold and Hopkins," although on one occasion he confesses to having received a blessing "in a manner I did not expect, even by the words of Thomas Sternhold." When he got to the Charterhouse he used the version specially prepared by Dr. Patrick. Wesley has not recorded his opinion of it, but it never passed into general use, and seems to have been little known. Nahum Tate, who wrote a pamphlet on the state of psalmody at the beginning of the eighteenth century, says that when a brother of Dr. Patrick's introduced this version into his house-

hold for use at family prayers, he noticed that one of the servant-maids who had a good voice did not join in the singing; and being pressed for a reason she said to her master, "Sir, if you must needs know the plain truth of the matter, as long as you sung Jesus Christ's psalms I sung along with ye; but now you sing psalms of your own invention ye may sing by yourselves."

But no matter what version might be in use, the tunes for the Psalms were common to all; and as the same tunes had been sung over and over again from generation to generation, it is not surprising to find that singing in the Church of England services in those days was in a languishing state. So late as 1762 a writer says that he has heard "York" sung fifteen times in a week at one church, while it was no uncommon thing to hear tunes of one meter sung to psalms of another.

When John Wesley entered on his evangelistic work, one of the first things to which he turned his attention was the singing. Hitherto there had been no hymns sung in churches, and very few even in dissenting chapels; but a new era was at hand, and modern hymn-singing as we know it may be dated from the year 1740, when the earliest hymns of Charles Wesley—"the sweet singer of Methodism"—were collected and published under the title of "Hymns and Sacred Poems."

The next thing needed was a tune-book, and in 1742 appeared the first Methodist collection under the title of "A Collection of Tunes, set to Music, as they are commonly Sung at the Foundery." This "Foundery" was situated near Moorfields, and had been used by the government for a number of years for the casting of cannon. In 1716, while the guns captured by the Duke of Marlborough in his French wars were being recast, a terrible explosion occurred, which blew off the roof and killed several of the workmen. The place was consequently abandoned, and the works removed to Woolwich. The Foundery, as Wesley called it, remained in ruins till 1739, when he bought it and turned it into the first Methodist meeting-house in London.

This "Foundery Tune-Book" is very interesting in many ways. Wesley's experience of the old psalm-tunes led him to exclude all of them except three from his book. Those he admitted were the "Old 81st," "Old 112th," and "Old 113th": the first because it was universally popular at the time, the second because it was really a German chorale of which he was very fond, while the last was also a special favorite of his. On the other hand, the newer psalm-tunes—namely, those recently added in the various editions and supplements of Tate and Brady's New Version—readily find a place, including "Burford," "Hanover," "Bedford," and "St. Matthew." Then about eleven tunes make their first appearance in this book, one of which, "Islington," remained a standard long-meter tune for all denominations for upward of a century. Of the remainder of the Foundery tunes, one is an adaptation from the march in Handel's opera of "Richard I," and fourteen are of German origin.

Wesley became acquainted with the German chorales through his association with the Moravian Brethren, both on his journey to America and during his visit to the various Moravian settlements in 1738. His frequent references to their music show how he appreciated both their tunes and their manner of singing them; and it is, therefore, not surprising that he introduced so large a proportion into his first tune-book. The collection then in use among the Brethren was Freylinghausen's "Gesangbuch," and Wesley's copy is still preserved in the library of the Wesleyan College at Richmond. Six of these chorales are known in these days as "Winchester New," "Amsterdam," "Resurrection" (or "St. George's"), "Irene," "Old 112th," and "Marienbourn," the last being very different from the original. "Amsterdam" has always been ascribed to Nares, but incorrectly, as it was in use already when Nares was born. "Irene" is called "Savannah" in the Foundery book, but the name was changed under the following circumstances. A party of Moravian emigrants passed through London in 1742 on their way to America. Some of them ascended the gallery of St. Paul's, and, in full view of the wide panorama of the city, sang to this tune a hymn of intercession to God for the teeming population below them. They then proceeded to their vessel, the name of which had been changed from the *Catherine Snow* to the *Irene* (Peace), and Wesley changed the name which he had originally given to this tune in commemoration of this incident.

The "Foundery Tune-Book" was one of the worst printed books ever issued from the press; and not only is the printing itself bad but the work is full of the most extraordinary mistakes, such as wrong bars and notes and impossible musical phrases.

Of course all these mistakes ruined the sale of the book, and no second edition was ever printed. It is now very scarce, but a reprint was issued in 1882, which was to be obtained until recently, and was well worth the two shillings asked for it.

Toward the end of 1746 the first book of original tunes to Charles Wesley's hymns made its appearance under the title of "Hymns on the Great Festivals, and Other Occasions." This elegantly bound and well-printed book was the work of J. F. Lampe, a German who settled in England in 1725, when he was about twenty-two years of age. He attained considerable renown as a bassoon player, and was a member of the band that performed Handel's operas.

Lampe also wrote the music for several pantomimes and comic operas, and in collaboration with Henry Carey (composer of "Carey's") as librettist, he produced the burlesque operetta "The Dragon of Wantley," which had an extraordinary success. He came under the influence of the Wesleys in November, 1745, when John Wesley tells us he spent "an hour with Mr. Lampe, who had been a deist for many years, till it pleased God . . . to bring him to a better mind." Lampe published his tunes at his own expense, but Charles Wesley tells us that they were universally admired, and there is no doubt that many of them soon came into general use among Methodists. Out of the twenty-four tunes, fifteen are in the minor mode, and all show traces of the florid style which might be expected from an operatic composer in those days. One of the tunes, considerably pruned down, still finds a place in most hymnals under the name "Invitation" or "Devonshire." Charles Wesley pre-

fixed titles to many of his hymns, and this tune was set to one called "The Invitation," "Come, sinners, to the gospel feast."

For the next few years the tunes used by the Methodists consisted of those from the Foundery book and many of Lampe's, and the stock was frequently added to by original compositions and local melodies that John Wesley met with in his travels; while another and more doubtful source was discovered in adaptations and arrangements of secular airs. Moreover, the singing of the Methodists was becoming noted, not only for its heartiness, but for the attractive tunes that were coming into use among them. A Dr. John Scott, in a tract written in 1744, acknowledges that "the Methodists have got some of the most melodious tunes that ever were composed for Church music; there is great harmony in their singing, and it is very enchanting."

At last the necessity for a new collection of tunes became pressing, and the work was undertaken by Thomas Butts, who was not only a good musician but also a great friend of both the Wesleys, whom he often accompanied in their travels. From his house in Ratcliff Row, off Old Street, he issued his "Harmonia Sacra." This is not only one of the best collections of hymn-tunes issued during the eighteenth century, but also furnishes one of the best examples of the period of the music engraver's art.

No names are put to the tunes in this edition, though they are found in the later ones, but occasionally a title is given, which belongs to the hymn rather than the tune (e.g., "For a backslider"); nor do we find any clew to the composer or the source from which they are taken, except one, which is headed "Psalm cl., by King James."

It is impossible now to trace the origin of the myth which makes that king the composer of this tune, which was for a long time very popular under the names of "New York," "Chimes," or "Whitton's," the last probably being the actual composer's name. Among the notable features of the book are the almost total absence of such tunes as the "Old 100th" and "St. Anne's," only four of the old psalm-tunes being included, and the introduction of many adaptations and arrangements.

Many of the tunes in Butts's collection have a "Hallelujah" refrain, and a few repeat the last line; but there is very little of the objectionable breaking up of words and phrases so common toward the close of the century.

Handel wrote his now little-known oratorio "Susanna" in six weeks during 1748, and in the following year it was performed four times at Covent Garden. One of the airs soon became immensely popular, and was speedily manufactured into a hymn-tune, and as such finds a place in "Harmonia Sacra." It appeared in this form as "Halifax" as late as 1849. Several other popular airs were adapted, probably because a well-known tune insured more hearty singing; for instance, Carey wrote a popular patriotic song with music to celebrate Admiral Vernon's return from taking Porto Bello in 1739. Vernon arrived off Porto Bello November 20, bombarded the works next day, and took the place with the loss of only seven men. Carey's song begins with these stirring lines:

> He comes! he comes! the hero comes!
> Sound your trumpets, beat your drums!
> From port to port let cannons roar
> His welcome to the British shore.

The tune was a good one, and much too popular to be neglected, so Charles Wesley paraphrased the martial words in the form of a hymn on the Last Judgment, and this new setting of the secular melody was sung heartily for upward of half a century.

Other popular melodies of the time will be found in "Harmonia Sacra." One of these is "Cheshunt," adapted from a song called "A Thought on a Spring Morning," the first line being, "How brisk the breath of morning blows." Here it is set to the once popular hymn "The voice of my Beloved sounds." The song is from a volume called the "Musical Medley," by Henry Holcombe, a popular composer of the time. Another of his songs, known as "Arno's Vale," was turned into a hymn-tune and named "Guernsey." It occurs in the "Gentleman's Magazine" for 1745, and was frequently reprinted.

At least two adaptations from Arne's works occur: "And can I in sorrow lie down," from his opera "Eliza"; and "In infancy our hopes and fears," from "Artaxerxes."

Among the few tunes in the "Harmonia Sacra" now in use, besides those from the "Foundery Tune-Book" we find "Carey's," "Hotham," and "Ringland," which is really a German chorale by Neander (1679).

Wesley does not seem to have been altogether satisfied with the results of his friend's labors, and in 1761 he published his second tune-book under the title of "Select Hymns with Tunes Annext." The "Tunes Annext" have a separate title-page, with the inscription "Sacred Melody," by which name the collection is known. In the preface he refers to Butts's "Harmonia Sacra" in terms of high commendation; but he says: "Tho' it is excellent in its kind, it is not the thing which I want. I want the people called Methodists to sing true the tunes which are in common use among them. . . . I have been endeavoring for more than twenty years to procure such a book as this. But in vain. Masters of music were above following any direction but their own. And I was determined whoever compiled this, should follow *my* direction; not *mending* our tunes but setting them down neither better nor worse than they were. At length I have prevailed. The following collection contains all the tunes which are in common use amongst us."

Wesley also specially emphasizes the fact that the book "is small as well as the price" (4*s.*). This would be greatly to its advantage, for "Harmonia Sacra" was published at 6*s.* 6*d.*, 10*s.* 6*d.*, and 15*s.*, and its size made it suitable only for the desk, while "Sacred Melody" could be carried about in the pocket.

All the tunes in this book except eight are found in "Harmonia Sacra," but no less than sixty of those in the latter book are omitted (including many of the florid ones), and all the old psalm-tunes except the "Old 112th" and "Old 113th." John Wesley was ever partial to these two, and in referring to the former he once said to some of his Yorkshire friends, "If you want to hear fine psalmody you must go to Fulneck and hear the Moravians sing 'Think on Thy Son's so bitter death.'" The "Old 113th" tune, in a shortened

form, was the last one he ever sang; and on the day before he died he employed what little strength he had in singing it to "I'll praise my Maker while I've breath."

Many of the tunes already referred to are in this book, and the new ones of importance include "Sion," which is not by Milgrove, as there stated.

Perhaps the most extraordinary and unsingable tune is the one called "Tombstone." A so-called poet of small capabilities wrote some verses, of which the first will serve as a sample:

> Hark! hark! 'tis a voice from the tomb;
> Come, Lucy, it cries; come away,
> The grave of thy Colin has room
> To rest thee beside his cold clay.

This lugubrious ditty was set to music by Dr. Worgan, and the melody seems to have taken Wesley's fancy; for in spite of the difference in meter we find it set in this book to "When I survey the wondrous cross."

A second edition was issued in 1765, and a third in 1770. These are the same in themselves, but contain twelve new tunes, among them being the celebrated "Olivers'," better known to us under its later name of "Helmsley." Few tunes have been so popular, or met with such abuse, as this. Thomas Olivers, one of the best known of Wesley's helpers, was born in Wales, and was brought up to the shoemaking trade. He led a wild and dissolute life until, when he was about twenty-five years of age, he came under the influence of Whitefield, and associated himself with the Methodists. Wesley employed him for a time as corrector for the press, but he was a much greater success as an evangelist.

The tune did not at once become either widely known or popular, and it was some time before it began to make its way into other collections; but when it did begin to get about, its origin was a sore puzzle to editors. In the "Seraph," a two-volume collection of melodies published in 1818, the editor tells us that "the air has been erroneously ascribed to Madan, but it is a well-known Scottish melody bearing a familiar title which is unnecessary to name."

It was about this time that the movement was on foot to do away with the too florid tunes that had found their way into the churches. "Helmsley" was one of the first to be condemned, and some one made the astonishing discovery that the old tune was derived from an eighteenth-century hornpipe! This was promptly accepted as the truth without further question, until Major Crauford, an able investigator, who devoted much time to the question, showed conclusively that "Helmsley" was an original tune by Olivers, and was in no way an adaptation from any secular source whatever.

Some interesting directions for singing are inserted in some of the copies of "Sacred Melody," and it would be a very good thing if these were read aloud from time to time in all churches and chapels where good congregational singing is aimed at:

I. Learn these *Tunes* before you learn any others; afterward learn as many as you please.

II. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.

III. Sing *All.* See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.

IV. Sing *lustily* and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of *Satan.*

V. Sing *modestly.* Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony; but strive to unite your voices together, so as to make one clear melodious sound.

VI. Sing *in Time.* Whatever time is sung be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing *too slow.* This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

VII. Above all sing *spiritually.* Have an eye to God in every word you sing. Aim at pleasing *Him* more than yourself, or any other creature. In order to this attend strictly to the sense of what you sing, and see that your *Heart* is not carried away with the sound, but offered to God continually; so shall your singing be such as the *Lord* will approve of here, and reward you when He cometh in the clouds of heaven.

The name "Sacred Melody" is derived from the fact that only the air of each tune is given; but after it had been in use for many years Wesley decided to issue a harmonized edition, and in 1781 appeared his last tune-book. This is known as "Sacred Harmony," and contains the tunes arranged for two and three voices. It also contains the hymns to each tune; and as this made it a rather cumbrous volume, a "thin" edition was issued about 1789. The former, or thick "Sacred Harmony," is now very rare, but the latter is still to be met with.

"Sacred Harmony" contains some interesting additions, including "Leoni," and some anthems, such as "Vital Spark" and "Denmark."

The story of "Leoni" is as follows. About the year 1770 Thomas Olivers was attending a conference at Wesley's Chapel in City Road, and one Friday evening he went to the Jewish synagogue in Aldgate, where he heard a version of the old Hebrew doxology usually sung on the eve of the Jewish Sabbath. The leader of the singing at that time was Leoni, and Olivers, who was much taken with the melody he had heard, applied to him for a copy, and then wrote his celebrated hymn to it, "The God of Abraham praise," which is really founded on the doxology referred to. It was then published in leaflet form, and shortly after it appeared in the "Gospel Magazine" of April, 1775. The origin of this melody is quite unknown, but it is doubtful if it is much older than the eighteenth century.

It is now necessary to go back a few years in order to see what musical provision was made for Whitefield and his followers after he separated from Wesley. Whitefield took great interest in music, and he tells us that soon after he had begun preaching he associated himself with some young men who attended his ministrations, and who had formed themselves into a singing society. He used sometimes to preach to them during their meetings, and they in turn taught him his "gamut," and initiated him into the mysteries

of music. When in later years he moved to his newly erected Tabernacle in Tottenham Court Road, he prepared a hymn-book for his followers' use, which was issued in 1753, and the year after a companion tune-book was published called the "Divine Musical Miscellany." This book is now very scarce, but it is an interesting compilation, as in it many tunes afterward used among the Methodists generally made their first appearance. At the end of the book are some "dialogue" hymns, which used to be a feature in the Tabernacle singing. The men and women occupied different sides of the chapel, and these hymns were arranged to be sung in dialogue fashion, as may be seen from the following brief example, which is as good as any that could be selected for our purpose:

Men: Tell us, O women, we would know
Whither so fast ye move.
Women: We're called to leave the world below,
Are seeking one above.
Chorus: Hallelujah.

Most of the hymns of this class are the composition of John Cennick. No other tune-book was issued specially for the use of the Calvinistic Methodists during the eighteenth century, but several collections of tunes, such as those by Aaron Williams, contain on the title-page the statement that the tunes are in use at the Tabernacle among other places.

At least one "pirated" edition of Wesley's tune-books was issued, under the title of "The Spiritual Psalmodist's Companion," 1772.

CHAPTER VIII

THE BEST HYMNS

Rules by which Hymns may be Tested—"The Great Four"—Thirty-two Great Hymns in English as Approved by the Churches—Indispensable Qualities of a True Hymn Summed Up.

BEFORE passing to the examination of the hymns themselves we should endeavor to fix upon a standard by which they may be judged and their comparative rank determined.

It is generally conceded that this standard cannot be such as is applied to other classes of literature. Hymnody is unique. It is employed for one specific purpose and must be judged by rules of its own. So while it is admitted that the canons of literary criticism may have due weight, and while room is given for the expression of competent authority, the final arbiter must be Christian usage. What the Church generally adopts must be a good hymn, and the hymns that are most generally adopted must be the best hymns.

It then becomes our duty to determine the qualities possessed by such hymns, and we shall conclude that according to the degree in which a hymn exhibits these qualities it is entitled to take rank.

But even so, it is necessary to exercise a judicious care. How shall we determine Christian usage? What testimony shall we receive? In short, what sort of use establishes usage?

Manifestly a song that aspires to be a hymn does not fulfill the conditions simply because of its mere popularity. It may be sung far and wide, in various gatherings, caught up by the multitude, and even whistled by the boys in the street. This does not place it in the rank of the great hymns. It must certainly conform to at least four conditions before it can be said to be adopted.

1. It must obtain a hold upon the great Christian community. It must not be partisan or sectional, else it is not "adopted."

2. Its hold must be permanent. If its spirit accords with but a single juncture or a single generation, if its sentiment suits but a single age, it is not adopted.

3. It must find a place in the solemn and stated worship of the great congregation. If it is used only in the camp-meeting, the Sunday-school, or some similar portion of worship, it cannot be said to be adopted.

4. It must be embodied in some authorized body of sacred song, put forth or sanctioned by some recognized organization of Christians. If it never emerges from the publication of some irresponsible person or firm, it cannot be called "adopted." Such principles have been accepted by those who have sought to determine usage as a standard by which to judge our hymns.

Several systematic and learned attempts have been made in this direction, the most notable of which are the following:

1. "*Anglican Hymnology.*" The subtitle of this book is "Being an account of the 325 standard hymns of the highest merit, according to the verdict of the whole Anglican Church."

As to the method pursued, the author says he "collected and collated with much labor fifty-two representative hymnals used in the Church of England at home and abroad. These included hymnals of the Scottish Episcopal, American, and Colonial churches in communion with the Anglican." "The fifty-two were regarded as a committee, each member of which could, as it were, give one vote for each approved hymn." "Two thousand of our best known hymns have thus been tested, and those that have obtained

most marks have been selected and classified on the following principle": Hymns receiving thirty votes and upward, *first rank;* hymns receiving twenty votes and upward, *second rank;* hymns receiving fifteen votes and upward, *third rank;* hymns receiving less than fifteen votes regarded as not generally approved.

In this examination not a single hymn received the votes of all the hymnals! So that not one is great by unanimous consent. The author also admits that some hymns may not have obtained votes enough to be enrolled in a high rank because of their too recent date. It takes from twenty to fifty years for some hymns to win their way to favor.

According to the collation of this author the first-rank hymns are one hundred and five in number. Four of these stand at the head of the list, greatly distinguished in that they obtain fifty-one votes—within one vote of unanimity. They are therefore frequently referred to as *The Great Four.* They are the following, though the actual order need not be preserved, as all obtained the same number of votes:

1. All praise to Thee, my God, this night.—Bishop Ken.
2. Hark! the herald angels sing.—C. Wesley.
3. Lo! He comes with clouds descending.
—Cennick-Wesley.
4. Rock of Ages, cleft for me.—Toplady.

Six other hymns received forty-nine votes and are here added:

5. Abide with me: fast falls the eventide.—Lyte.
6. Awake, my soul, and with the sun.—Bishop Ken.
7. Jerusalem the golden.—Bernard-Neale.
8. Jesus, Lover of my soul.—C. Wesley.
9. Sun of my soul, Thou Saviour dear.—Keble.
10. When I survey the wondrous cross.—Watts.

2. *"The National Hymn-Book."* This is an attempt similar to that of the "Anglican Hymnology," but applied to America. The author selects the hymnaries of the following denominations: Baptists, Congregationalists, Episcopalians, Lutherans, Methodists, Presbyterians, and Reformed, and some others—thirty in all. From these a hymn-book is compiled. The author, however, includes no hymn, whatever its merits, not found in the hymnal of the Protestant Episcopal Church.

This is somewhat more catholic in method than that pursued in the "Anglican Hymnology," but its usefulness for our purposes is destroyed by its peculiar limitation. The standard is virtually the hymnal of the Episcopal Church, with other hymnals corroborating.

3. *"The Best Church Hymns."* The author of this book has collated one hundred and seven hymn-books, among which are included those of the two authors above. He then takes eighty per cent. as the proportion of books in which a hymn must be found to attain the first rank. This gives him thirty-two hymns which may be called "the best Church hymns." This makes an invaluable little book—incomparably the best of its kind extant. The work has been done in the spirit of broadest charity, with no evidence of sectarianism of any kind, and the results embody the judgment of our common Protestantism. The author, however, expresses the same caution as that of the "Anglican Hymnology," that there may be certain first-rank hymns not included in the list simply because they have not as yet had time to find their way into the collections. These thirty-two, however, are not likely to be superseded. The list is as follows, the number of votes for each following. For purposes of comparison the rank of each hymn, also according to the "Anglican Hymnology," is placed after the author's name:*

1. Rock of Ages, cleft for me (106). Toplady. A.H. 4.
2. When I survey the wondrous cross (104). Watts. A.H. 10.
3. Jesus, Lover of my soul (104). Wesley. A.H. 8.
4. All praise to Thee, my God, this night (103). Ken. A.H. 1.
5. Jesus, I my cross have taken (103). Lyte. A.H. 287.
6. Sun of my soul, Thou Saviour dear (103). Keble. A.H. 9.
7. Awake, my soul, and with the sun (101). Ken. A.H. 6.
8. Hark! the herald angels sing (101). Wesley. A.H. 2.
9. Abide with me: fast falls the eventide (101). Lyte. A.H. 5.
10. Jerusalem, my happy home (101). Montgomery. A.H. 16.
11. How sweet the name of Jesus sounds (101).
Newton. A.H. 15.
12. Nearer, my God, to Thee (100). Adams. A.H. 13.
13. From Greenland's icy mountains (100). Heber. A.H. 17.
14. Our God, our help in ages past (100). Watts. A.H. 19.
15. Jerusalem the golden (99). Bernard-Neale. A.H. 7.
16. Lo! He comes with clouds descending (94).
Cennick-Wesley. A.H. 3.
17. Jesus shall reign where'er the sun (94). Watts. A.H. 40.
18. Glorious things of thee are spoken (93). Newton. A.H. 31.
19. Hark the glad sound! the Saviour comes (92).
Doddridge. A.H. 14.
20. Come, let us join our cheerful songs (92). Watts. A.H. 30.
21. All hail the power of Jesus' name (92). Perronet. A.H. 46.
22. Hail to the Lord's Anointed (91). Montgomery. A.H. 26.
23. O worship the King (91). Grant. A.H. 32.
24. Christ the Lord is risen to-day (90). Wesley. A.H. 37.
25. Guide me, O Thou great Jehovah (90). Williams. A.H. 58.
26. Just as I am, without one plea (90). Elliott. A.H. 64.
27. God moves in a mysterious way (90). Cowper. A.H. 49.
28. Jesus, the very thought of Thee (89).
Bernard-Caswall. A.H. 59.
29. Children of the heavenly King (87). Cennick. A.H. 55.
30. There is a land of pure delight (87). Watts. A.H. 70.
31. Thou whose almighty word (86). Marriott. A.H. 29.
32. Brief life is here our portion (86). Bernard-Neale. A.H. 22.

While the numbers do not exactly coincide they show a remarkable degree of correspondence. The only surprising disagreement is with regard to Lyte's hymn, "Jesus, I my cross have taken," which is 5 in one list, and only 287 in the other, being there assigned to the "third rank." But it will be observed that in the two lists there are seven hymns common to the first ten, fifteen common to the first twenty, and twenty common to the entire list of thirty-two.

Here, then, we have something upon which we can depend and by which we may safely be guided. We shall therefore recur to these lists as we pursue our studies of the separate hymns in the succeeding chapters.

We now inquire, What are the qualities possessed by these hymns which have secured their general adoption? The answers to this question by the compilers of both lists† are in substantial agreement. Mr. King states them as follows: (1) terse in thought and expression; (2) scriptural in phraseology; (3)

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†"Anglican Hymnology" (London) is by the Rev. James King, M.A.; "The Best Church Hymns" (Philadelphia), by the Rev. Louis F. Benson, D.D.

catholic in doctrine; (4) clothed in poetic language. Dr. Benson finds the following, prefaced with a remark concerning the catholicity of the Church's judgment, in that the writers represent so many different religious bodies: (1) lyrical quality; (2) literary excellence; (3) liturgical propriety; (4) reverence; (5) spiritual reality.

The qualities of the best hymns must be so stated as to be both inclusive and exclusive, and therefore it does not fulfill all our conditions to note simply certain features of those hymns which have been generally adopted by the Church.

The standard must be expressed in terms which shall as certainly rule out objectionable verses as it rules in acceptable ones. The following may then be given as constituting the indispensable qualities of a true hymn:

1. *It must be scriptural, both in sentiment and expression.* Beyond all question this is chief. The hymn must be absolutely true to Scripture. Nor is it enough that its thought is not a violation of Scripture truth; the very form in which that thought is cast must be just as true to the Scripture as the thought itself. Otherwise we cannot be safeguarded in the offering of divine praise.

The abstract truth of Scripture is one thing; the spirit of Scripture—its tone and temper—is quite another. But both must be present in a correct transcription of scriptural thought. The naked truth may be preserved while its spirit is violated; and on the other hand, its spirit may be presented while the statement of the truth is inaccurate. We cannot certainly save ourselves from both errors except by insisting on fidelity in both sentiment and expression.

"Spiritual reality" is imperative; but it is not enough. Some poems that aspire to be hymns possess it, that are nevertheless trivial, misanthropic, uncharitable, or even vulgar. It is a very solemn responsibility which he accepts who undertakes to voice the praise of the Almighty, and it is an almost equally solemn one which he assumes who invites others to engage in it. No one should ever venture to do either who does not keep close to the Word of God.

It is not necessary, perhaps, to paraphrase consecutive verses of Scripture, as has been done in the versions of the Psalms, but nothing should be called a hymn, and nothing should ever be sung in our assemblies, which is not virtually a paraphrase—and that a very faithful one—of Scripture passages, whether they are immediately connected in the Holy Word or not.

If, now, we apply this rule to the hymns adopted in the usage of the Church, we shall find that it obtains. Take the first great hymn as an example. "Rock of Ages" is a scriptural thought in scriptural form. How often is Jehovah called a rock! But in Isaiah xxvi. 4, where the King James version reads, "in the Lord Jehovah is everlasting strength," the margin has [in the Lord Jehovah is] "the rock of ages." The Revised Version has, "in Jehovah is an everlasting rock," with "a rock of ages" in the margin. Toplady, then, exhibited scholarship, poetry, and profound devotion in seizing the expression as the theme of his song, and all Christendom has responded. But as we proceed with the lines of his hymn we can verify them in like manner, and the student is urged to apply the rule to other hymns.

Our psalm-singing brethren are right in general principles, though we may deny their limited application; and these principles should contain the first great, inviolable element whereby the true hymn shall be determined.

2. *The true hymn must be devotional.* In this is included profound reverence and "liturgical propriety." Some other things are also included in the term. True devotion contemplates God in the various relations which he sustains toward his earthly creatures. The true hymn must therefore have a motion Godward. It is not exactly necessary that God should be directly addressed—indeed, the express form of address may be otherwise—but God must be uppermost in the thought even if not particularly conspicuous in the expression. The true hymn must tend toward God; bring him to mind; exalt his name and seek his glory. Those which are simply introspective, didactic, dogmatic, sentimental, egotistical, and the like, are not hymns. The Pharisee's utterances in the temple, when he went up thither with the publican, did not contain a single element of prayer. Some so-called hymns are like it—they do not contain a single element of praise.

Devotion is also worshipful. A hymn must contain nothing inconsistent with this, nothing that may not properly be uttered in approaching the infinite, adorable God. Those which are coarse, irreverent, trifling, or calculated to form an unworthy image in the mind should be severely excluded from our worship.

Let the student test the adopted hymns by this rule. "Jerusalem, my happy home," does not address God in a single stanza, but is adjudged a true hymn—its motion is distinctly Godward—the Saviour is set forth as the center and attraction of the place. The same characteristic will be found in some others; all are grave and dignified; all express the adoration of the worshiper in reverential strains.

3. *The true hymn must be lyrical.* This means much more than that it may be set to music. The question should be asked, Is it improved by being set to music? If not, it is not a lyric. There must be, indeed, an interaction between the words and the music that is harmonious and reciprocal. The tune must be a help to the hymn and the hymn a help to the tune, else either tune or hymn is at fault—perhaps both.

The true lyric does not receive its best interpretation until it is sung; so that it is not enough to say, "It may be sung"—it *must* be sung. It is not well interpreted until it is sung. It does not express all its meaning nor exert all its power. We should rigidly reject, therefore, anything claiming to be hymn which is better said than sung. If a fine elocutionist can give it greater influence in declaiming it than a fine vocalist by singing it, it ought not to be called a hymn.

Apply this rule to the hymns adopted by the Church. It certainly applies to a very striking degree. Look again over the list of first lines given above; recall the tunes to which so many have been irrevocably wedded and their lyrical qualities will certainly appear.

These three rules are deemed sufficient. It does not appear that any other qualities are imperative. Poetic

language certainly adds to the merit of a hymn, but it is not indispensable. Some of the great hymns are not particularly great as poetry. Even Bishop Ken's Morning Hymn, ranking sixth in "Anglican Hymnology" and seventh in "The Best Church Hymns," is not very far removed above good prose. But it is not thereby degraded in rank. At all events, if we take these three qualities, scriptural, devotional, lyrical, as exhibited in the hymns generally adopted by the Church at large, we have a test sufficiently critical and comprehensive to apply to all poetic aspirants for hymnic honors.

CHAPTER IX

GREAT HYMN-WRITERS

Toplady—Williams—Grant—Perronet—The Two Bernards—Ken—Keble—Newton—Montgomery—Marriott—Charles and John Wesley—John Cennick.

HAVING thus determined the qualities inherent in a great hymn, let us proceed to a consideration of the men—and women—whose sacred compositions are rated as the foremost in use in America, giving first place to the authors appearing in the list prepared for "Anglican Hymnology."

AUGUSTUS MONTAGUE TOPLADY, 1740-78.—Author of "Rock of Ages," the most widely known and the best-loved hymn in the English language. Its popularity, however, is due, not to its poetic merits, but to its spiritual qualities, as a lofty, vivid expression of trust in Christ. It was originally published with the title "A Living and Dying Prayer for the Holiest Believer in the World"; and as a "living and dying prayer" it has been often used. From a literary point of view it is open to criticism, being full of mixed metaphors; but when men are conscious of deep need, "weak and weary, helpless and defiled," when heart condemns and conscience accuses, these very metaphors, with their combined suggestion of shelter and cleansing, are strangely restful.

The leading image of the hymn was probably taken from the marginal rendering of Isaiah xxvi. 4, referred to above; but it is possible that the author may have had also in mind such verses as "I will put thee in a cleft of the rock" (Exodus xxxiii. 22), "Enter into the rock" (Isaiah ii. 10), and "They drank of that spiritual rock that followed them: and that rock was Christ" (1 Corinthians x. 4). The hymn has been subjected to innumerable emendations, but in most modern hymnals it is given as Toplady wrote it, with the exception of the second line of the last verse, where the original runs, "When my eye-strings break in death," referring to an old belief that when a person died, the eye-strings snapped.

"Rock of Ages" first appeared in the "Gospel Magazine" of 1776 (of which Toplady was then editor), at the end of a curious article which, following one on the National Debt, was entitled "Spiritual Improvement of the foregoing." This article contained an elaborate calculation as to the number of a man's sins, the object being to emphasize the absolute need of an atonement. The hymn is said to have been written to controvert the Wesleyan doctrine of perfection. Would that all weapons of controversy had as happy an issue! For "Rock of Ages" is used as freely to-day by the followers of Wesley as by those of Toplady himself, so illustrating how the mood of worship makes for unity.

Toplady was born at Farnham, educated at Westminster School and Trinity College, Dublin, and brought to Christian decision under the preaching of an illiterate evangelist in an Irish barn. Having taken holy orders, he was appointed vicar of Blagdon, but resigned the living when he found that the presentation to it had been purchased for him by friends. He never sought a parish, but waited for a call, holding (as he wrote to his mother) with the good man who said, "A believer never yet carved for himself but he cut his own fingers." Most of his ministerial career was spent at Broadhembury, Devonshire, but in later life he found the climate did not suit him, and went to reside in London, where, for upward of two years, he preached in the Chapel of the French Calvinists, in Leicester Fields. His Diary, which reveals an active and eager spiritual life, and his Letters, which include correspondence with Dr. Priestley and the Countess of Huntingdon, are exceedingly interesting, and deserve to be better known.

He was a vigorous controversialist, maintaining the Calvinistic position as against the Arminian views of Wesley and his followers with great vehemence. Partisans in those days smote and did not spare. One reads almost with amazement the angry epithets Toplady and Wesley allowed themselves to use of each other; but the dust lies thick upon their tomes of controversy, and both are remembered to-day not as fierce polemics, but as faithful evangelists and singers of the same sweet song, for John Wesley might quite well have written "Rock of Ages," and Toplady "Thou hidden love of God."

The account of Toplady's last illness is very moving. His death-bed was jubilant. "I enjoy heaven already in my soul," he said; "my prayers are all converted into praises."

Though best known as author of "Rock of Ages,"

he wrote several other hymns that are still in common use; among these are, "Object of my first desire" and "Your harps, ye trembling saints."

WILLIAM WILLIAMS, 1717-91.—Though ordained a deacon of the Church of England, he never received priest's orders, being frowned upon by the ecclesiastical authorities of his day for associating with Whitefield and other revivalists. He labored chiefly among the Calvinistic Methodists of Wales, where he was held in high esteem. At the request of the Countess of Huntingdon he prepared a small hymn-book for the use of Whitefield's Orphan Homes in America, in which his beautiful missionary hymn, "O'er those gloomy hills of darkness," appeared. "Guide me, O Thou great Jehovah!" is an English version of a hymn written by Williams in Welsh.

SIR ROBERT GRANT, 1785-1838.—In 1826 M.P. for Inverness; appointed lieutenant-governor of Bombay in 1834, a post which he held until his death. Striking testimony was borne to the excellence of his work as governor and to his high Christian character at a public meeting of the inhabitants of Bombay, held to arrange for a tribute to his memory, which has taken the form of a medical college bearing his name. His best-known hymns are: "O worship the King"; "Saviour, when in dust to Thee"; and "When gathering clouds around I view."

EDWARD PERRONET, 1726-92.—Author of "All hail the power of Jesus' name." This hymn has been much altered. In the original version there are eight stanzas; "high-born seraphs," the "morning stars of light," and the "heirs of David's line," as well as "sinners," "martyrs," and the "seed of Israel's chosen race," being called upon to crown Jesus "Lord of all." Perronet took a prominent part in the great evangelical revival of the eighteenth century. He was brought up in the National Church, but was keenly alive to her defects, and wrote a satire thereon, entitled "The Miter," so pungent that John Wesley demanded its suppression. He worked with Wesley for a time, but being too self-willed to work harmoniously, he left the Methodists to become a minister of the Countess of Huntingdon's connection, and finally pastor of a small Congregational church in Canterbury.

ST. BERNARD, 1091-1153.—A native of Burgundy and of noble birth. Like his father, who had fought in the first crusade, he wished to be a soldier, but became a monk, as had been his pious mother's wish and prayer. Four of his brothers followed him into the cloister, and he drew so many after him by his almost magical fascination that "mothers hid their sons, wives their husbands, companions their friends," lest they should fall under his influence. His self-denial was most rigorous; he counted sleep as a loss, took food only to keep himself from fainting, and delighted in the most menial offices.

But though neither loving nor seeking greatness, it was thrust on him. The head of the Benedictine monastery at Citeaux—Stephen Harding, an Englishman—discerning his genius, sent him forth with a band of devotees to found a new monastery at Clairvaux, of which he became the abbot. When, after the death of Honorius II, Christendom was divided between two rival claimants for the papacy, St. Bernard's advocacy finally won the triple crown for Innocent II. His influence was further manifested and confirmed by his controversy with the famous Abelard, and again by his successful organizing of the second crusade, though the terrible disaster that overtook this enterprise exposed him in the end to sharp reproach. But none ever questioned the purity of his motives and the absolute consistency of his life. Luther called him "the best monk that ever lived."

"Jesus, the very thought of Thee"; "Jesus, Thou joy of loving hearts"; "O Jesu, King most wonderful," are translations from a long poem on the "Name of Jesus" by the great statesman-abbot, whom we like to picture turning from ecclesiastical and political turmoil to pour out his soul in fervent adoration of the Lord.

Another BERNARD (twelfth century), sometimes styled of Morlaix (the place of his birth), sometimes of Cluny (the name of his monastery), must be mentioned next. Neale, in his tribute to Keble, thus distinguishes the two:

> Bernard, Minstrel of the Cross,
> And Bernard, who with homesick view,
> Counting all other joys but loss,
> Jerusalem the golden drew.

Nothing is known of this writer's history save that he was a monk of the famous abbey of Cluny, near Mâcon, the wealthiest and most influential monastery in France. "Brief life is here our portion"; "Jerusalem the golden"; "The world is very evil," are from a poem entitled *De contemptu Mundi,* rendered into English as "A Rhythm on the Celestial Country" by Neale, who expresses his thankfulness that the "Cluniac's verses have been permitted to solace the deathbeds of so many of God's servants, and not seldom to have supplied them with the last earthly language of praise." Few would imagine that those visions of the "sweet and blessed country" are taken from what is in great part a satire fierce and outspoken as any of Lucian's, aimed against the corruptions of the time.

THOMAS KEN, 1637-1711.—Modern English hymnals are rich in morning and evening hymns, but for nearly two centuries, in English homes where it was the custom to begin and end the day with common praise, they sang the hymns of Bishop Ken, "Awake, my soul, and with the sun" and "Glory to Thee, my God, this night." These hymns are still held in high esteem, the closing verse, "Praise God, from whom all blessings flow," which has been termed the Protestant Doxology, being probably more frequently heard in England and America than any other verse of sacred song.

Ken was born at Berkhampstead, but, having lost his parents at an early age, was brought up at Winchester, under the guardianship of his eldest sister and her husband, the famous Izaak Walton, author of "The Compleat Angler." He was educated at Winchester School, then at New College, Oxford, and after taking orders became chaplain to the Bishop of Winchester, prebendary of the cathedral, and Fellow of Winchester School. For use of the boys there he prepared a "Manual of Prayers." To this were afterward added his morning, evening, and midnight hymns, which in their original form contained fourteen, twelve, and fourteen stanzas, each ending with the doxology.

When Charles II visited Winchester, Ken was requested to give up his house for the accommodation of Nell Gwynne. This he refused to do, but the King bore him no grudge. Charles had already shown his regard for Ken's worth by appointing him chaplain to the Princess Mary, wife of William of Orange; and when the see of Bath and Wells fell vacant, he is reported to have said: "Where is the little man who wouldn't give poor Nelly a lodging? Give it to him.". History has many records of spiritual teachers compelling the respect of titled worldlings.

Another instance illustrative of the preacher's fearless honesty, and of the king's regard for him, is the saying attributed to Charles, that he would go and hear "little Ken tell him of his faults."

Ken, however, did not long retain his see. He offended James II by refusing to read the Declaration of Indulgence, and William III by refusing to take the oath of allegiance, as he had already sworn allegiance to James. For refusing to read the Declaration he was sent to the Tower, but released after trial. For refusing to take the oath he was deprived of his bishopric. On the death of the bishop appointed in his room, Queen Anne desired to restore him to the see, but he preferred to remain in private life.

> Dead to all else, alive to God alone,
> Ken, the confessor meek, abandons power,
> Palace, and miter, and cathedral throne
> (A shroud alone reserved), and in the bower
> Of meditation hallows every hour.

For years Ken carried his shroud about with him, and put it on with his own hands when told by his physician he had but a few hours to live.

It is interesting to note the development of Ken and Keble in the matter of sacramental doctrine, Ken becoming more Protestant as he grew older, Keble less: for instance, in the first edition of Ken's "Practice of Divine Love"—an exposition of the Church Catechism—these words occur: "Thou who art in heaven, art present on the altar." In later editions this is changed to, "Thou who art in heaven art present throughout the whole sacramental action to every devout receiver." In the earlier editions of "The Christian Year," the thirteenth stanza on "Gunpowder Treason" ran thus:

> O come to our Communion Feast,
> There present in the heart,
> Not in the hands, the Eternal Priest
> Will His true self impart.

On his death-bed Keble changed the *not* of the third line into *as*.

Though Ken lived in days when it was difficult to act a consistent part, he so bore himself that even contemporaries would probably have subscribed to Macaulay's tribute that his character approached "as near as human infirmity permits to the ideal perfection of Christian virtue." In one of Lord Beaconsfield's letters, he mentions having met a French gentleman who referred to Ken as the "Fénelon" of England. Dryden's tribute is warmer still, when he makes him (according to Sir John Hawkins) the model of his "good parson" in the lines—

> Letting down the golden chain from high,
> He drew his audience upwards to the sky:
> And oft with holy hymns he charmed their ears
> (A music more melodious than the spheres);
> For David left him, when he went to rest,
> His lyre: and after him he sang the best.

He was buried at sunrise in the churchyard of Frome, under the east window of the chancel, and "the mourners sang at the grave his morning hymn." Such is the tradition—but unverified.

John Keble, 1792-1866.—The closing chapter of Lockhart's "Life of Scott" opens with these words: "We read in Solomon 'the heart knoweth its own bitterness,' and a wise poet of our own time thus beautifully expands the saying:

> Why should we faint, and fear to live alone,
> Since all alone, so Heaven has willed, we die.
> Not even the tenderest heart and next our own
> Knows half the reasons why we smile and sigh."

In a footnote the name of the wise poet and the volume that has immortalized him are given. To many in Scotland, according to Principal Shairp, this was the earliest intimation of the existence of John Keble and "The Christian Year."

Keble was the son of a clergyman in Gloucestershire, and went straight from home and his father's tuition to Oxford. He took, when only eighteen, what was then counted a rare distinction, double first-class honors. Among his earliest friends were Arnold, afterward of Rugby, Lord Coleridge, and later, when he became a Fellow of Oriel, Whately, Pusey, and Newman, but so shy and unassuming was he that Newman wrote of him he was "more like an undergraduate than first man in Oxford."

In 1831 he was elected professor of poetry, his lectures being delivered in Latin, as was the custom till Matthew Arnold rebelled. He was offered several appointments in the Church, but declined them, not wishing to leave his father, but on his father's death he accepted the vicarage of Hursley, offered him for the second time by an old pupil. Hursley, separated by a few miles of characteristically English downs from historic Winchester, is an ideal village with an ideal vicarage and what is now—thanks to Keble and "The Christian Year"—an ideal country church. Here Keble spent the rest of his life, no further offer of preferment, it would seem, having ever been made to him—and it was never sought. He was happily married to a lady whom he used to speak of playfully as "his conscience, his memory, and his common sense," and "in death they were not divided," his wife following him to the grave after six weeks.

This shy, modest, homely, unambitious man, who "made humility the one great study of his life," had a strong strain in him and was an acknowledged potency in a coterie that has left its mark on English history and on all the churches. In much he was childlike, but then "a man is never so much a man as when he becomes a little child."

All who knew Keble loved him, and one such wrote: "What I think remarkable was not how many people loved him, or how much they loved him, but that everybody seemed to love with the very best kind of love of which they were capable. It was like loving

goodness itself." Perhaps the explanation of this wonderful charm is to be found in his own beautiful lines, which tell of how his life was hid with Christ in God:

> I am weaker than a child,
> And Thou art more than mother dear;
> Without Thee heaven were but a wild;
> How can I live without Thee here?

He wrote and edited a good deal, but undoubtedly *the* work associated with his name is "The Christian Year," published in 1827, a volume of refined and lofty verse designed as a poetical companion to the English Prayer-Book. His own wish was to delay publication until after his death, and go on improving it; but friends who had seen some of the poems urged that they should be given to the world at once, Arnold of Rugby declaring, "Nothing equal to them exists in our language." He might have withstood his friends, but for his father's sake, who wished to see it published before he died, "The Christian Year" was given to the world. "It will be still-born, I know very well; but it is only in obedience to my father's wishes that I publish it, and that is some comfort," so Keble said to his friend and pupil Isaac Williams, as he met him one day at the door of the printing-office; but instead it took the world by storm. The profits of the volume were spent in restoring the church at Hursley. It is told of William Wilberforce that one day in his old age he and his four gifted sons, planning a holiday together, agreed that each of them should bring to the meeting-place fixed upon some new book which might be read aloud to the rest; when they met it was found that each of the five had brought the same book—"The Christian Year." Keble himself never cared to speak of it, partly because of his innate modesty, partly because he looked on poetry as something sacred, something sacramental. As St. Paul felt about preaching, he held that the true poet sang because he could not help it, because necessity was laid on him.

Keble's best known hymns are: "Sun of my soul"; "New every morning is the love"; "The voice that breathed o'er Eden"; "There is a book, who runs may read"; "Lord, in Thy name Thy servants plead," and "Hail, gladdening Light" (tr.).

John Newton, 1725-1807.—His epitaph, written by himself, contains these lines:

> John Newton, Clerk, once an infidel and libertine, a servant of slaves in Africa, was by the rich mercy of our Lord and Saviour Jesus Christ preserved, restored, pardoned and appointed to preach the faith he had long laboured to destroy.

His career, therefore, resembles that of Augustine in illustrating "grace abounding to the chief of sinners." Two good women helped him: his mother by her teaching and prayers, though she died when he was only seven, and Mary Catlett, who became his wife. At eleven years of age his father took him to sea, where he served both in the Merchant and Royal Navy. From the latter he deserted. When caught, he was flogged and degraded from the rank of midshipman to that of a common sailor. But even when serving before the mast he read his Horace, and in a slave plantation on the Gold Coast studied his Euclid, drawing diagrams on the sand.

Nor was he wholly indifferent to religion. He tells us himself that he "took up and laid aside a religious profession three or four times before he was sixteen." But the reading of Shaftesbury's "Characteristics" and the influence of a companion made an utter skeptic of him, till the study of Thomas à Kempis's "Imitation," enforced by a terrible experience at sea, when death stared him in the face, brought him back to the faith which he kept thenceforth, "not disobedient to the heavenly vision."

After his conversion he engaged for a time in the slave trade, apparently without any feeling of its incongruity, public opinion having not yet been educated to a sense of the iniquity of the trade. Strange to say, the chief instrument in that education—William Wilberforce—owed his religious impressions to Newton.

After six years as a slaver he found work on shore, came under the influence of Wesley and Whitefield, and had his thoughts turned to the ministry. The Archbishop of York looked askance at a candidate for holy orders with such a record behind him, but in the end he was ordained by the Bishop of Lincoln as curate of Olney, Bucks.

Here he labored for eighteen years with untiring zeal. The famous Olney hymns, from his own and Cowper's pens, were written in great part for prayer-meetings held in the "Great House," lent for the purpose by the Earl of Dartmouth.

The last years of his life were spent as rector of St. Mary Woolnoth, London, where he was buried.

His genius and his devotion, together with his strange life history, made him a distinct power in the evangelical revival of the period, and he was greatly renowned as a Protestant director of consciences. Besides Wilberforce, Thomas Scott, the commentator, was his son in the faith, and Hannah More his friend. But the most romantic of his friendships was that with Cowper, to whom for many years he was as a Jonathan "strengthening his hand in God," though perhaps it had been better for the tender, sensitive poet had his friend's theology been sunnier, with more of the divine Father in it and less of the Judge. Newton's hymns reveal a life not only earnest but terribly anxious. Few of them are frankly joyous. His muse is almost always under a shadow, as if he could never get quite away from memories of strife and fear of failure—witness such hymns as these: "Though troubles assail"; "Why should I fear the darkest hour"; "Quiet, Lord, my froward heart"; "While with ceaseless course the sun." The most beautiful of them all, "How sweet the name of Jesus sounds," though glowing with love has a sad note in it.

James Montgomery, 1771-1854.—Born at Irvine, where his father, an Ulster Scot, had settled as Moravian minister a short time before, having joined the settlement of Brethren formed at Gracehill, County Antrim, in 1746, by John Cennick. He used playfully to refer to having "narrowly escaped being an Irishman." In 1783 his parents went as missionaries to the West Indies, where they died, leaving their son at a Moravian school in Yorkshire. Here secular poetry and fiction were banned, but James, nevertheless, found means of borrowing and reading a good deal of poetry, including Burns's "Lines to a Mountain

Daisy." He even began to write poetry himself, and planned, while still a boy, two epics in the Miltonic mode. The Brethren, not satisfied with his diligence as a scholar, apprenticed him to a baker. He ran away from the shop and got a situation in a store, but of this too he tired. All the while he was writing verses which he vainly tried to get some London publisher to print. At last he found his sphere in the office of a Sheffield newspaper, of which he soon became editor, and later, proprietor. Writing in days when party feeling ran high, he was twice imprisoned for offending the "powers that be," once for publishing a poem—not his own—on the fall of the Bastille.

His poems brought him considerable popularity, especially his "Wanderer of Switzerland," which contains one of his most finished productions, "The Grave." The "Edinburgh Review," indeed, criticised it scathingly, but "Blackwood" favorably, while Byron wrote of it admiringly. But he did not take himself *seriously* as a poet. Asked once, "Which of your poems will live?" he replied, "None, sir, nothing except perhaps a few of my hymns." He was a shrewd critic of others as well as of himself, and may be said in his "Christian Psalmist" to have laid the basis of modern scientific hymnology, when he discusses with no little insight and sagacity, and with perfect impartiality, the characteristics of the great English hymn-writers who had preceded him. He is generally kindly, but can be sarcastic, as in the following portrait of a hymn-writer at work, for which many might have sat:

"They have begun apparently with the only idea in their mind at the time; another with little relationship to the former has been forced upon them by a refractory rhyme; a third, because necessary to eke out a verse; a fourth, to begin one; and so on."

To do Montgomery justice, this clever description does not apply to himself. We find in his hymns one "central creative thought, shaping for itself melodious utterance, and with every detail subordinate to its harmonious presentation." His prose writings and his longer poems are often rhetorical, but his hymn language is simple, almost severe. Take in illustration the familiar "Hail to the Lord's Anointed"; "For ever with the Lord"; "According to Thy gracious word"; "Pour out Thy Spirit from on high."

Always in sympathy with philanthropic and religious movements, Montgomery occupied himself greatly in his later years with their promotion, dying in a ripe old age amid universal tokens of esteem from his fellow-townsmen, among whom he had lived and worked and sung, and who knew that his life and his hymns had made one music.

John Marriott, 1780-1825.—When his elder brother told the then Dean of Christ Church, who was somewhat of a character, that he had a younger brother coming up to matriculate, who, he hoped, might be admitted to the college, the old man's answer was, "Glad of it. Like the breed." The younger brother did not disappoint the dean, for he proved a distinguished student, taking first-class honors. He afterward became tutor in the family of the Duke of Buccleuch, where he made the acquaintance of Sir Walter Scott, who dedicated to the young English clergyman the second canto of "Marmion." The dedication concludes with an allusion to his contributions to the "Minstrelsy of the Scottish Border":

> Marriott, thy harp, on Isis strung,
> To many a Border theme has rung.

His stirring missionary hymn, "Thou whose almighty word," was written about 1813, but not published until after his death in 1825.

Charles Wesley, 1707-88; John Wesley, 1703-91.—We take the brothers together, for, though it is with Charles we have chiefly to do, John also wrote and translated hymns, and powerfully influenced the course of English hymnology by his work as a hymnal editor, and by his strenuous advocacy of the use of hymns in public worship.

Of all those who have "admonished" the Church with hymns the first place in respect of quantity must be given to Charles Wesley, as he is credited with having written more than six thousand, while the brothers together published some fifty books and booklets of hymns, including a very remarkable series on the Lord's Supper. The marvel is that having written so much he wrote, on the whole, so well.

Some of his compositions are no doubt poor enough, for though his brother made bold to say in the preface to one of their hymn-books, "In these hymns there is no doggrel [*sic*] . . . no feeble expletives . . . nothing turgid or bombast . . . no words without meaning," other critics will hardly be so generous. But if he has given us chaff as well as wheat, tinsel as well as gold, his wheat is of the finest, his gold of the purest. The apostle's phrase, "admonishing with hymns," is specially applicable to his work. Often he sang, like Keble, as the birds sing, because they must, or as St. Paul preached, because necessity was laid upon him; but more often still he wrote with didactic aim, making his hymns an appendix to his sermons —a gathering up into verse of their central truth. What one has written of John Wesley as hymn-book editor applies equally to Charles: "He saw that hymns might be used not only for raising devotion, but also for instructing and establishing the faith of his disciples—in short, a kind of creed in verse," "a body of experimental and practical divinity."

The brothers were born at Epworth, near Lincoln, where their father was rector. Their mother, a notable disciplinarian who taught her children to "cry softly," was of inexhaustible patience. Her husband once remonstrated, "You have told this child the same thing twenty times"; she replied, "I should have lost my labor if I had only told him nineteen, for it was at the twentieth I succeeded." Charles was educated at Westminster School, and became its captain. One of his schoolfellows was William Murray of Scone, afterward Earl Mansfield and Chief-Justice of England, who never forgot how Wesley befriended him when his strange Scotch dialect made him the butt of the school. From Westminster Charles went to Christ Church, Oxford, where he gathered round him a band of seriously disposed students—Whitefield among the rest—for the study of the Greek Testament, the observance of weekly communion and of stated hours of private devotion, the visitation of the sick, and the instruction of neglected children. This association, founded by Charles, fostered by John, had many de-

risive epithets cast at it, among others that of "Methodist," which became afterward the recognized title of the denomination to which John Wesley's teaching gave rise. Both John and Charles owed much in their religious, and probably also in their poetical, development to two members of the Moravian Brotherhood, Count Zinzendorf and Peter Böhler. The Moravians as a community had and have combined with great practical sagacity an intense and ardent piety which seeks and finds expression, on its active side, in missionary enterprise; on its contemplative side, in a hymnody aglow with passionate devotion to the person of Christ. Wesley's hymns have been called by Henry Ward Beecher "Moravian hymns resung." But this must not be taken to mean that they were mere translations or adaptations. We have some translations from the pen of John (who knew German, Charles did not), as, for example, that beautiful rendering of one of the saintly mystic Tersteegen's compositions, "Thou hidden love of God," a hymn whose teaching recalls St. Augustine's memorable words, "Thou hast made us for Thyself, and our heart is restless till it rest in Thee." But Charles's debt to Moravian hymns was rather that of inspiration. Most of his hymns are bright and sunny. His creed was simple and clear. He "saw life steadily and saw it whole." There is no trace in his poetry of the weary, wistful, modern mood with its haunting sense of insoluble mystery. He rested in what was revealed. He knew the heights of faith but not the depths of doubt.

Charles Wesley, while loyally aiding and fully sympathizing with his brother in his great work of evangelization, did not approve his action where it involved departure from the recognized principles of the Church of England, as when he began to "ordain" his preachers. For himself he was resolved to die as he had lived in the communion of the Church of England, and to be buried in the graveyard of his parish church.

The "Church Hymnary" contains twenty-one hymns from Charles Wesley's pen, but the greatness of our debt is apparent only when we weigh as well as count. How maimed the hymn-book would be that left out "Hark! the herald angels sing"; "Come, Thou long-expected Jesus"; "Love divine, all loves excelling"; "O for a heart to praise my God"; "Christ, whose glory fills the skies"; "Gentle Jesus, meek and mild"; "Hail the day that sees Him rise"; "O love divine, how sweet Thou art!" and "Jesus, Lover of my soul," of which Henry Ward Beecher said, "I would rather have written that hymn than to have the fame of all the kings that ever sat upon the earth!"

Wesley deals with various phases of the Christian life, and with various aspects of Christian doctrine. He sings of the birth, of the death, and of the rising of Christ, and of the gift of the Holy Ghost. He calls to praise, to service, to conflict, to submission, to trust, but no theme so fired his muse as the love of Christ. All he wrote might be termed one great fugue, with Cowper's lines as typical melody:

> Redeeming love has been my theme,
> And shall be till I die.

These lines were Cowper's ideal; Wesley realized it.

John Cennick, 1718-55.—After a frivolous youth he came under deep conviction of sin while walking along Cheapside, London, which issued, after many weary months of spiritual anxiety, in his conversion. For a time he was associated with John Wesley in his work, then with Whitefield, but latterly joined the Moravian Brethren, with whom he had hereditary ties, being the grandson of a Bohemian refugee. He composed "Children of the heavenly King," and was part author of "Lo! He comes with clouds descending." The well-known grace before meat beginning, "Be present at our table, Lord," and that for after meat, "We bless Thee, Lord! for this our food," are also from his pen.

CHAPTER X

GREAT HYMN-WRITERS (Continued)

Heber—Cowper—Charlotte Eliott—Sarah Fuller (Flower) Adams—Lyte—Doddridge, whose Familiar Hymns are Poetical Synopses and Applications of his Sermons.

Reginald Heber, 1783-1826.—He won the prize for English verse at Oxford by a poem entitled "Palestine," one of the few prize poems that have lived. "Christopher North" called it "a flight as upon an angel's wing over the Holy Land." Heber read it in his Oxford rooms to young Walter Scott, who pointed out that he had omitted a striking circumstance in his account of the building of the temple, namely, that no tools were used in its erection; whereupon Heber at once added the lines:

> No hammer fell, no ponderous axes rung,
> Like some tall palm the mystic fabric sprung,
> Majestic silence!

In 1807 he became vicar of Hodnet near Crewe, where he was greatly beloved—"kneeling often at sick-beds at the risk of his life; where there was strife, the peacemaker; where there was want, the free giver." Heber had fine literary gifts; he wrote for the

"Quarterly," and edited the works of Jeremy Taylor. In 1815 he was appointed Bampton Lecturer, and in 1823 Bishop of Calcutta, with all India, Ceylon, and Australia for diocese. His episcopate was brief, for he died after three years' work, but it was brilliant, and lasted long enough to show that he possessed great judgment and administrative capacity, as well as enthusiasm and boundless energy. He was gay, witty, yet of deep, unaffected piety; one of the most lovable of men, making friends easily—losing them only by death. Heber did much to encourage the free use of hymns in the Church of England, and was one of the first to arrange them in a series to suit the services of the Christian Year, Henry Hart Milman helping him. Before his time the Methodists and Independents had almost a monopoly of hymn-singing.

His hymns are graceful and melodious, though often richer in imagery and more rhetorical than a severe taste approves. He may be said to have inaugurated the more flowing measures of the later hymnody. Many of his hymns were originally set to Scottish airs. "Holy, holy, holy, Lord God Almighty" is the stateliest of them all. It is based on the great rhythm of the Apocalypse (Revelation iv. 8), and has the simplicity and the dignity of the best ancient examples. It has nothing of the subjective element in it, but is pure adoration. It is said that Tennyson considered this hymn one of the finest ever written. Its hold on the affections has been greatly strengthened by its having been wedded to Dykes's noble tune "Nicæa"—so named because of the dogmatic note by which the hymn is marked, especially in the last lines of verses 1 and 4.

The first great *missionary* hymn was "Jesus shall reign," by Isaac Watts. "From Greenland's icy mountains" ranks second, and was written exactly a hundred years later, and first sung on Whitsunday, 1819. It was composed at Wrexham at the request of Heber's father-in-law, Dr. Shipley, Dean of St. Asaph's. Heber was to give a lecture on the Sunday evening, but the dean was to preach at the missionary service in the morning. On the Saturday, being asked by his father-in-law to "write something for them to sing in the morning," he went to another part of the room and set to work. In a short time, when the dean inquired, "What have you written?" he read over the first three verses. "That will do," said the dean. "No, no, the sense is not complete," replied Heber, and sitting down again, he added the fourth verse, "Waft, waft, ye winds."

The touching funeral hymn, "He is gone to the grave," was composed after the death of his first child —a loss which he keenly felt. After his own death, one who loved him took up the same strain, and wrote these stanzas:

Thou art gone to the grave! and while nations bemoan thee
Who drank from thy lips the glad tidings of peace;
Yet grateful, they still in their heart shall enthrone thee,
And ne'er shall thy name from their memory cease.

Thou art gone to the grave, but thy work shall not perish,
That work which the spirit of wisdom hath blest;
His might shall support it, His mercy shall cherish,
His love make it prosper tho' thou art at rest.

In addition to those already mentioned, notable hymns from Heber's pen are: "Brightest and best of the sons of the morning"; "Lord of mercy and of might"; "By cool Siloam's shady rill"; "The Son of God goes forth to war."

William Cowper, 1731-1800.—Dryden's line, "Great wits are sure to madness near allied," has passed into a proverb, but Cowper was not an illustration of this proverb, though an undoubted genius and often insane.

The writings that reveal his genius have nothing of the "fine frenzy" usually associated with that word, but are of the simplest, sanest type. His madness had no relation to his genius, coming only as a dark interlude to cloud it. From boyhood he was subject to fits of depression, and though he fought bravely against them and had many loyal friends who sought by various devices to ward them off, they too frequently recurred—sometimes in acute and painful forms—leading him to attempt his life more than once while under their mastery. But when the dark moods passed he was bright and gay—a genial companion, an eager student, an earnest Christian worker. It is indeed singularly pathetic to read of the sensitive, gentle, lovable poet, now the prey of remorse and depression, now visiting and comforting the sick or writing the hymns that have inspired so many with faith and hope; now composing the poems that mark the passage from Artificialism to Naturalism in English literature, now busy in his garden or playing with the pet hare he has immortalized:

I kept him for his humor's sake,
For he would oft beguile
My heart of thoughts that made it ache,
And force me to a smile.

Cowper was born at Berkhampstead, the birthplace also of Bishop Ken. His mother died when he was only six; and when sixty, he wrote, on receipt of her picture, the exquisite tribute to her memory beginning:

Oh that those lips had language; life has passed
With me but roughly since I heard thee last.

He was educated at Westminster School. One of his companions was Warren Hastings, to whom he addressed some kindly lines when great orators were crying for vengeance on him as the oppressor of India. On leaving school he entered a solicitor's office, where he had as fellow-clerk the future Lord Thurlow. Cowper, recognizing his powers, said to him one day, "Thurlow, I am nobody, and shall always be nobody, and you will be Lord Chancellor. You shall provide for me when you are!" Thurlow smiled and said, "I surely will!" The prophecy was fulfilled, but not the promise. When little over thirty Cowper had the offer of an appointment as clerk to the House of Lords, but it involved an examination, the dread of which brought on his first attack of insanity.

Reference has been made to his many friends. Among these were the Unwins, with whom he lived for more than thirty years; Lady Austen, to whose suggestion we owe "The Task" and the inimitable "John Gilpin"; his cousin, Lady Hesketh, to whose sister Theodora he had at one time been engaged; and John Newton, from whom for twelve years he was scarcely ever twelve hours apart. This was the happi-

est period of the poet's life. The Olney hymns, however, which he wrote in coöperation with Newton, are evidence that his friend's stern theology was dangerous for a man of Cowper's temperament, and tended to aggravate the gloom of his despondent moods. Had Wesley been his spiritual counselor, his hymns and life might have been brighter. As it is, his hymns are mostly plaintive, and never give us the idea of one singing out of pure gladness, as those of Watts and Wesley often do. Even in what is perhaps his brightest strain, "Sometimes a light surprises," there is a subconsciousness of sadness, the poet, as it were, singing himself out of doubt into trust. We have the same minor note in "Far from the world, O Lord, I flee," and in "O for a closer walk with God!" with its sad reminiscence:

> What peaceful hours I once enjoyed,
> How sweet their memory still!
> But they have left an aching void
> The world can never fill,

while the loveliest of all his hymns, "Hark, my soul! it is the Lord," has the wail:

> Lord, it is my chief complaint
> That my love is weak and faint.

But no doubt it is this very plaintiveness that gives his hymns their spell, especially over minds more sensitive to the shadows than to the brightness of life. The hymn which contains the verse which has cheered so many a sad soul,

> Ye fearful saints, fresh courage take,
> The clouds ye so much dread
> Are big with mercy, and shall break
> In blessings on your head,

is, strange to say, connected with one of his own darkest moods, having been written "in the twilight of departing reason." One would fain record that there was light at evening time: the end, however, came in a mood of "fixed despair" that found tragic expression in his last poem, "The Castaway." But a relative who loved him well says "that from the moment that his spirit passed until the coffin was closed, the expression into which his countenance had settled was that of calmness and composure, mingled as it were with holy surprise."

Charlotte Elliott, 1789-1871.—"A lover of nature, a lover of souls, a lover of Christ." The love of Christ which burned so brightly in Miss Elliott's own spirit she was privileged to kindle in many others by her beautiful hymns. More than a thousand letters, it is said, were found in her repositories after her death, giving thanks for light and blessing received from "Just as I am." Among tributes that have been published is one of great interest, which tells how it had comforted the poet Wordsworth's daughter on her death-bed. It first appeared in "The Invalid's Hymn-Book," a revised edition of a little volume originally prepared by a Miss Kiernan. After its publication, a young lady was so much struck by it she had it printed without the author's knowledge in the form of a leaflet and widely circulated. A copy of this leaflet came into the hands of Miss Elliott's doctor, who brought it to her one day, and said, quite unconscious that his patient had written it, "I am sure this will please you." The seventh verse was a later addition, but a good one. "It carries the soul aloft as upon a sunbeam."

Miss Elliott's reputation rests chiefly on this hymn, but scarcely less beautiful and helpful are two others, "My God and Father, while I stray" and "Christian, seek not yet repose." Well might Miss Havergal say of her friend, "It is an honor from God to have had it given her to write what she has written."

Miss Elliott was the granddaughter of the Rev. Henry Venn, author of "The Complete Duty of Man," and among her early friends were Mrs. Fry and Edward Irving. The friend, however, who most profoundly influenced her life, and with whom she corresponded for forty years, was the great Genevan evangelist, César Malan. She kept the anniversary of their first meeting (May 9th) as a festal day, "the birthday of her soul."

Miss Elliott was more or less of an invalid from childhood, though she lived to the age of eighty-two. But she had a strong will and a strong faith, which enabled her, in spite of bodily weakness, to do a great deal of work—not without effort and struggle, however, as is evident from such words as these: "My heavenly Father knows, and he alone, what it is, day after day, hour after hour, to fight against bodily feelings of almost overpowering weakness and languor and exhaustion, to resolve, as he enables me to do, not to yield to the slothfulness, the depression, the irritability such a body causes me to long to indulge, but to rise every morning determined on taking this for my motto: 'If any man will come after me, let him deny himself, take up his cross daily, and follow me!'"

Another favorite motto, which made part of her daily prayer and expressed the great longing of her life, was her own verse beginning:

> O Jesus, make Thyself to me
> A living, bright reality.

Sarah Fuller (Flower) Adams, 1805-48.—Leigh Hunt called her "rare mistress of thought and tears." She and Robert Browning were great friends, corresponding and discussing their religious doubts and difficulties when he was a boy of fifteen. In later life the poet referred to her as a "very remarkable person," while his biographer declares "that if any woman inspired 'Pauline' it was she." Mrs. Adams wrote several hymns, marked by pure devotional feeling and great literary grace. One of the most beautiful,

> He sendeth sun, He sendeth shower,
> Alike they're needful for the flower,

was sung over her grave.

Mrs. Adams was a Unitarian, but few of the millions who love and sing her hymns would know it. Her hymn "Nearer, my God, to Thee" is based on Jacob's vision at Bethel. It sets forth with happy emphasis the purest and loftiest of all aspirations, but wisely recognizes that what sometimes seems to hinder may be made to help. "Part in Peace" is taken from a dramatic poem of great beauty and intense feeling, founded on the story of a Christian martyr,

Vivia Perpetua, who was put to death in the beginning of the third century in Carthage. It is sung first by Perpetua and a little company of Christians meeting in a cave sepulcher, just after they have heard that the edict had been issued for their arrest, and then again in prison after partaking of the Lord's Supper on the night before their martyrdom.

Henry Francis Lyte, 1793-1847.—Born at Ednam, Scotland, but of English parentage. Educated in Ireland, he entered the ministry of the Church of England in 1815.

An experience at the death-bed of a brother clergyman in 1818 led him to look at "life and its issues with a different eye than before, and to study the Bible and preach in another manner than he had previously done."

The greater part of his ministerial career was spent as incumbent of Lower Brixham, a fishing village on the Devonshire coast, where William of Orange landed in 1688. Here for twenty-five years, though far from robust, he labored devotedly as a minister of Christ, winning by his faithfulness the deep love and reverence of his simple flock; here, too, he "made hymns for his little ones, and hymns for his hardy fishermen, and hymns for sufferers like himself."

In a poem entitled "Declining Days" Lyte wrote:

> Might verse of mine inspire
> One virtuous aim, one high resolve impart—
> Light in one drooping soul a hallowed fire,
> Or bind one broken heart,
>
> Death would be sweeter then,
> More calm my slumber 'neath the silent sod:
> Might I thus live to bless my fellow-men,
> Or glorify my God.

This pious wish was realized in his "Abide with me." In September, 1847, before going to winter in Nice, he determined to preach to his people once again, though his family tried to dissuade him. He preached on the Holy Communion "amid the breathless attention of his hearers," and then assisted at the celebration of the Sacrament. "In the evening of the same day he placed in the hands of a near and dear relative the little hymn 'Abide with me,' with an air of his own composing adapted to the words." It has proved a "song that may not die." It has helped to bind not "one," but many a "broken heart." He never returned from Nice, but died and was buried there. When he felt the end approaching, he asked that a clergyman might be sent for. The clergyman who came was Henry Manning, then Archdeacon of Chichester in the Church of England, afterward Cardinal of Rome. Lyte published several volumes of verse, one of which drew from "Christopher North" in "Blackwood" the criticism, "That is the right kind of religious poetry, its style and spirit reminding one sometimes of Wordsworth, sometimes of Crabbe. . . . He ought to give us another volume."

Most of his hymns in common use are taken from his metrical version of the Psalter, entitled "Spirit of the Psalms." They are not an exact rendering, but rather a paraphrase. "O that the Lord's salvation" is founded on Psalm xiv.; "God of mercy, God of grace," on Psalm lxvii.; "Pleasant are Thy courts above," on Psalm lxxxiv.; "Praise, my soul, the King of heaven," on Psalm ciii.; "Sweet is the solemn voice that calls," on Psalm cxxii. "Jesus, I my cross have taken" is another of Lyte's compositions, though it was in use for nearly ten years before it was known to be his.

Philip Doddridge, 1702-51.—Born in London, but ever to be gratefully remembered by Scotchmen as the original author of the 2d Paraphrase, though it was altered by others. Had the last stanza, however, been left as he wrote it, the Scottish ideal of Christian liberality might have been higher:

> To Thee as to our Covenant God
> We'll our whole selves resign,
> And count that not our *tenth* alone
> But all we have is thine.

Of the 39th Paraphrase Lord Selborne writes: "A more sweet, vigorous, and perfect composition is not to be found even in the whole body of ancient hymns." The first verse, as written by Doddridge, however, seems happier than Cameron's adaptation. It reads:

> Hark the glad sound! The Saviour comes,
> The Saviour promised long;
> Let every heart prepare a throne,
> And every voice a song.

Doddridge was the twentieth child of his parents and at birth was laid aside as stillborn, but survived and grew into a youth of high promise. The Duchess of Bedford, recognizing this promise, offered to send him to the University, and give him a living in the Church of England, but, like Isaac Watts, he was determined to "take his lot among the Dissenters." He received several calls from Presbyterian congregations, but in the end became minister of an Independent church in Northampton. In addition to his pastoral work there, Doddridge had charge of a theological academy for preparing candidates for the ministry. One of his methods of instruction was to take the students through his library and give short lectures about the various books on its shelves.

He was a man of great personal piety, "instant in prayer," using his vestry as oratory; but his piety was practical as well as devotional, for he was in advance of his time in the matter of charitable and missionary organization. He had a happy family life and many friends, among others Bishop Warburton; James Hervey of the "Meditations"; Colonel Gardiner, whose life he wrote; and Isaac Watts, who suggested the writing of "The Rise and Progress of Religion in the Soul," long cherished in evangelical circles as, next to the Bible, their best "aid to the devout life." In the same circles his "Family Expositor" was the favorite commentary. He died in Lisbon, whither he had gone in search of health, and where his grave is still to be seen.

His hymns were for the most part written as a poetical synopsis and application of his sermons. These first lines are familiar to all: "Ye servants of the Lord"; "O happy day, that fixed my choice"; "Fountain of good, to own Thy love"; "My God, and is Thy table spread?"

For an account of American hymns and hymn-writers, the reader is referred to "A History of Music in America" in the present series.

CHAPTER XI

CHILDREN'S HYMNS

Special Provision for Children's Worship made Late in the History of the Church—Clemens Alexandrinus—Examples from Ken and Watts and Wesley—Increase in the Number of Writers—Better Hymns.

IT was late in the history of the Church before any special provision was deemed necessary for children's worship. It was probably thought sufficient to admit them to the Church by the rites of baptism and confirmation, and if they sang at all, they had to be content with the provision made for their elders. The only ancient hymn for children existing is that of Clemens Alexandrinus, quoted below in Dr. Dexter's translation. It will be seen from the verse quoted that this is a hymn *on behalf* of children, rather than one to be sung by them.

Shepherd of tender youth,
Guiding, in love and truth,
Through devious ways:
Christ, our triumphant King,
We come Thy name to sing,
And here our children bring,
To shout Thy praise.

That children sang hymns is clear from the story of the seven boys who sang "Gloria, laus, et honor" before the Emperor Louis, and so obtained St. Theodulph's liberation from prison, but it may be doubted whether any beyond the smallest provision was made of verses suited to their young minds. Even of the early carols, none seem to have been composed for the young. Indeed, it is pretty clear from the title to the 1560 edition of Sternhold and Hopkins, that, at that time, ordinary hymns were considered suitable enough for children. The following extract shows this—of that version it says: "Very much to be used of all sorts of people privately, for their godly solace and comfort; laiying aparte all ungodly songs and balades, which tend only to the nourishing of vice and corrupting of youth." Here and there a hymn may be found for children in the seventeenth century in the writings of Wither, Herrick, and Jeremy Taylor, but even these do not seem to have been intended for use in *public* worship. Good Bishop Ken's three hymns, now so well known, were written for use in Winchester College, and are almost equally suited for adults and for the young. In the beginning of the eighteenth century Bishop George Hickes gives in "The Little Office for two or more Young Ladies under the same Governess" a translation of Bernard's "Jesu dulcis Memoria," for use at any time. This shows pretty clearly what the ideas of those times were on this matter. To all intents and purposes, no special provision was made for children until Dr. Watts published his "Divine and Moral Songs," so that he is the first founder of the choir of the children as well as that of their elders. The dedication seems to show that he was led to write such hymns for the use of the children of Sir Thomas Abney, to whose house he went for a short visit and remained for the rest of his life, never wearing out his welcome; but the preface speaks of the book as having been written at the request of a friend engaged in catechizing, who had doubtless felt the need for hymns more suitable to children than then existed. Without doubt, the finest from his pen is his Cradle Hymn, which, it must be confessed, like too many so-called children's hymns, is suited for singing, not by, but on behalf of, children. It has of late somewhat dropped out of sight, and we therefore quote it in part:

Hush, dear child, lie still and slumber,
Holy angels guard thy bed,
Heavenly blessings without number
Gently falling on thy head.

Sleep, my babe; thy food and raiment,
House and home, thy friends provide,
All without thy care and payment;
All thy wants are well supplied.

How much better thou'rt attended
Than the Son of God could be,
When from heaven He descended,
And became a child like thee.

Many of his hymns are still remembered, though little sung: "How doth the little busy bee," "'Tis the voice of the sluggard," "Let dogs delight to bark and bite," while others, such as "I sing the almighty power of God," are as frequently sung by adults as children, for whom they are equally suited. For a considerable time Dr. Watts's hymns for children practically held undisputed possession of the field. In 1754 Cennick published at Dublin "Hymns for Children," in two volumes; only one copy of this (in the Fulneck Library) is known to exist, but later Moravian collections drew many hymns from this source, and one or two in altered, but not improved, forms may be found in children's hymn-books of our own time. The following is a quotation from one of the best:

O Thou, before whose Father's face
The children's angels stand,
Grant me, a helpless child, the grace
That Thy angelic band

May watch my ways and guard my bed,
And minister to me,
Till I in death shall bow my head,
And go to live with Thee.

Happy the children who are gone
To Jesus Christ in peace,
Who stand around His glorious throne,
Clad in His righteousness.

Charles Wesley attempted, in 1763, to make provision for children's song, by the publication of his "Hymns for Children," but with little success, since he started with the wrong idea, attempting to lift children up to the level of adults, merely adapting his compositions to them by simplicity of diction. Only one hymn from this source ever gained any popularity. It begins:

Gentle Jesus, meek and mild,
Look upon a little child;
Pity my simplicity,
Suffer me to come to Thee.

Up to this time the idea prevailed that the same author could provide a collection of hymns for children as well as for adults, and that if he could do the one he could also do the other. But now the idea began to dawn that a hymn-book, like the prayer-book and the Bible, required variety in its authorship. One of the earliest *collections* contained one hundred and four hymns, made up of forty-four by Dr. Watts, thirty-five of the Olney hymns, two by Dr. Hawker, the editor, and a few by other writers. This may serve as a sample of the sort of thing that was then done. But it was not till women, with their deeper insight into and tenderer sympathy with child life, entered on this field, that anything like adequate or suitable provision was made for children's song. The new era dawned in 1810, when Ann and Jane Taylor issued their "Hymns for Infant Minds." These threw into the shade all previous ones for children save the best by Dr. Watts, and for many years were the chief favorites. Like Dr. Watts's, many of them look rather poor by the side of the still finer work of our day, but they mark a distinct step in advance of all that preceded, and the following still hold, and are likely to hold, their ground. By Ann Taylor, afterward Mrs. Gilbert (1782-1866): "Great God, and wilt Thou condescend," "God is in heaven, can He hear," "Jesus who lived above the sky," "The God of heaven is pleased to see," and "A Captain forth to battle went," perhaps rather more of a poem than a hymn, but which should be better known; while by Jane Taylor (1783-1824) there are: "When daily I kneel down to pray," "Jesus Christ, my Lord and Saviour," "Love and kindness we must measure." Perhaps most popular of all is "Good David, whose psalms have so often been sung"; to which of the sisters this is due is not known with certainty.

Jane Taylor gives this account of her own method of writing her children's hymns: "I think I have some idea of what a child's hymn ought to be; and when I commenced the task, it was with the presumptuous determination that nothing should fall short of the standard I had formed in my mind. In order to do this, my method was to shut my eyes and imagine the presence of some pretty little mortal, and then endeavor to catch, as it were, the very language it would use on the subject before me. If in any instances I have succeeded, to this little imaginary being I should attribute my success, and I have failed so frequently, because so frequently I was compelled to say, 'Now you may go, my dear; I shall finish this hymn myself.'" It is rather a curious thing that the hymns written by Helen, daughter of Martin Taylor and niece of Ann and Jane Taylor, which were published under the titles of "The Sabbath Bell" and "Missionary Hymns," though in some senses equal to, and perhaps finer than, her better known aunts', should have almost escaped notice. They seem to reach a higher literary standard, to be more picturesque, and to be more filled with the wider thoughts of religion that now prevail. Here are two verses of one of the finest missionary hymns ever written for children:

There is joy above the skies
If a sinner, only one,
Lifts to Thee, O Lord, his eyes;
And Thy holy will is done.
Earth and heaven will happy be
When all nations worship Thee.

If we live to see those days,
Live to hear the holy songs,
How will better hymns of praise
Pass in music from our tongues!
Happier children we shall be
When Thy glory we shall see.

A hymn which is almost equal begins:

Oh, let us all be glad and sing,
Like angels in the sky,
With all our hearts to God our King—
Hosanna let us cry!

He placed us in this happy land,
Like blossoms in the sun—
Like open blossoms we should stand,
Rejoicing every one.

These are from her tiny volume "Missionary Hymns for the Use of Children," published in 1846.

The number of hymn-writers for children now begins to be large, and the ideal still higher. Writers begin to recognize the fact that a hymn to be really loved by children must above all things be quick in movement and picturesque in treatment of its subject. These are the great essentials. Montgomery wrote many for the Sheffield Whitsuntide gatherings of Sunday-schools, but these, though marked by his high qualities, have never become popular. The writer of this period who showed that he knew exactly what is required in a children's hymn, but who unfortunately died too early to leave more than one or two, was Thomas Rawson Taylor (1807-35). The following verse from his pen opens a hymn that has never been excelled:

There was a time when children sang
The Saviour's praise with sacred glee,
And all the hills of Judah rang
With their exulting Jubilee.

A far finer and healthier hymn than his better known one for adults, "I'm but a stranger here," with its depreciation of earth.

Elizabeth Parson, *née* Rooker (born 1812), wrote two hymns which have been exceedingly popular, and are full of melody and movement—"Jesus, we love to meet" and "O happy land! O happy land!"

Mrs. Shelly, *née* Jackson, wrote "Lord, a little band and lowly."

Many writers now essayed the task of providing children with hymns, but none with very great success—John Burton, Dorothy Ann Thrupp, J. Cawood, and others who belonged to the Evangelical school. The leaders of the Tractarian movement felt the need

of hymns embodying their doctrine, and an attempt was made in "The Child's Christian Year" (1841) to meet the want, but this, though a pleasant book for reading, was utterly unsuitable for use in schools. Its chief contributors, John Keble, Joseph Anstice, Isaac Williams, and John Henry Newman, did not possess the gifts for such a work. A really popular hymn for children cannot be named from any member of the High Church party until 1848, when Mrs. Cecil Frances Alexander put forth her "Hymns for Children," which at once created a new school, and became its model. She saw that hymns for children should not only be in plain language, but that they should be picturesque, pathetic, and not confined to the severe meters which had so long held possession of the field. Before her there is no writer, save Thomas Rawson Taylor, who fully realized this. Her hymns are too well known to need quotation. The best are: "Once in royal David's city"; "Every morning the red sun"—to which Mr. Moss's tune, "St. Silas," is one of the most exquisite settings for a children's hymn ever produced; "We are but little children weak"; "All things bright and beautiful." One little known, and not included in her published books, is the following, of which we give three verses:

Once in the town of Bethlehem,
Far away across the sea,
There was laid a little Baby,
On a Virgin mother's knee.
O Saviour! gentle Saviour!
Hear Thy little children sing,
The God of our salvation,
The Child that is our King.

It was not a stately palace
Where that little Baby lay,
With tall servants to attend Him,
And red guards to keep the way.
O Saviour! gentle Saviour! etc.

But the oxen stood around Him,
In a stable, low and dim—
In the world He had created
There was not a room for Him!
O Saviour! gentle Saviour! etc.

Esther Wiglesworth, who belongs to the same school of religious thought, has produced some fine hymns for children, which deserve to be more widely known. The following verse may be taken as an illustration:

God sets a still small voice
Deep every soul within;
It guideth to the right,
And warneth us of sin.

CHAPTER XII

CHILDREN'S HYMNS (Continued)

A Department in which Many Women have Excelled—Equally Good Contributions of Men—Successful Work of Mrs. Betham-Edwards—Some American Sunday-school Hymns.

AMONG women hymnists, we have Mary Lundie Duncan (1814-40), the authoress of one of the best known of children's hymns, "Jesus, tender Shepherd, hear me," which was included in her tiny book "Rhymes for My Children." This is probably more frequently used as a little child's evening prayer than any other hymn.

Dorothy Ann Thrupp (1779-1847) is remembered by one hymn, which used to be a great favorite with little children, "A little ship was on the sea."

Anne Shepherd, *née* Houlditch (1809-57), wrote a little book, "Hymns adapted for the Comprehension of Infant Minds," in which was included "Around the throne of God in heaven," which, when children sung more about heaven, was a great favorite. It is very lyric and effective.

Elizabeth Strafford's hymns are well adapted, in their sentiment, for children, but they lack picturesqueness and melody, and so have never become popular. Perhaps the best is the one which opens:

Once to our world there came
A little holy Child,
Gentle and good and mild,
And Jesus was His name.

He suffered want and pain,
Was slighted, scorned, and poor;
All this He did endure,
That we in heaven might reign.

Jane E. Leeson, who after a period of retirement from the world, passed away in 1883, wrote many verses for children, which were included in "Hymns and Scenes of Childhood" (1842). They are more remarkable for the suitability of their ideas to the young than for form and style. The following verse may serve as a specimen:

Sweet the lessons Jesus taught,
When to Him fond parents brought
Babes for whom they blessing sought—
Little ones, like me.

Frances Ridley Havergal (1836-79) wrote, as was to be expected, very good hymns for children. Her

version of the Lord's Prayer is both tender and concise.

These two verses form part of what is rather an address to a child than a hymn, but if that be overlooked, it is of great merit:

God will take care of you. All through the day
Jesus is near you, to keep you from ill;
Waking or resting, at work or at play,
Jesus is with you, and watching you still.

He will take care of you. All through the night
Jesus, the Shepherd, His little one keeps;
Darkness to Him is the same as the light,
He never slumbers, and He never sleeps.

Among male authors we have:

John Henley (1800-42), a minister of the Wesleyan Church, wrote "Children of Jerusalem," a hymn singularly crisp and effective, and greatly liked by children.

James Edmeston (1791-1867) wrote hymns for children, of which the best known is "Little Travelers Zionwards." In England it is now made to commence with the second verse, "Who are they whose little feet." It is sung in Sunday-schools here.

Andrew Young (born 1807), formerly head master of Madras College, in the University of St. Andrews, is the author of the very bright and, on the whole, healthy hymn on heaven, "There is a happy land." The story of the origin of this hymn is interesting. One of the songs which the Indian palanquin-bearers sang was set to English words, its burden being "There is a happy land, where care's unknown." This song was sung one evening by a lady in Edinburgh, and heard by Young. Being much touched by the beauty of the music and of the opening idea of the words, he was led to write the exquisite hymn "There is a happy land, far, far away," to suit the music.

John Burton (1803-77) wrote "Saviour, while my heart is tender," one of the most sweet and graceful hymns of consecration for the young. To another author of the same name (1773-1822) we owe the most popular children's hymn on the Bible, beginning "Holy Bible, Book Divine."

Of the hymns by Mrs. Shepcote, whose "Hymns for Infant Children" are well suited to those for whom they were written, the best is probably that beginning:

Jesus, holy, undefiled,
Listen to a little child;
Thou has sent the glorious light,
Chasing far the silent night.

Emily E. S. Elliot is the authoress of two hymns which are poetic and original in form. Both of them are on the birth of Christ, and are deservedly popular. They should be in every collection for children's use. They are the hymns beginning:

There came a little Child to earth
Long ago!

and

Thou didst leave Thy throne and Thy kingly crown
When Thou camest to earth for me.

Jemima Luke (born 1813) is the authoress of the well-known hymn, which deserves to be reckoned classic, "I think when I read that sweet story of old," and which makes us wonder that she never followed it up by the production of others. It was written in a stage-coach for a village school near Poundsford Park, Bath, where the writer's father resided.

Mrs. H. P. Hawkins, one of the editors of "The Home Hymn Book," which, both for its words and their musical setting, deserves very high praise, has written several hymns for children, all of which are tender and beautiful in a very high degree.

To Jeannette Threlfall (1821-80) we owe one of the finest of our hymns for children, which has every characteristic needful for such a composition:

Hosanna! loud hosanna!
The little children sang:
Through pillared court and temple
The lovely anthem rang;
To Jesus, who had blessed them,
Close folded to His breast,
The children sang their praises,
The simplest and the best.

Sarah Doudney (born 1842) is better known by her stories than her hymns, but the latter deserve, and will probably secure, a larger place in collections for children than they have as yet received, as may be judged from the following (published in 1871):

For all Thy care we bless Thee,
O Father, God of might!
For golden hours of morning,
And quiet hours of night;
Thine is the arm that shields us
When danger threatens nigh,
And Thine the hand that yields us
Rich gifts of earth and sky.

John Ellerton (1826-93) has done excellent work in this department. The following hymn is as remarkable for its lyric as its practical tone:

Day by day we magnify Thee,
When our hymns in school we raise;
Daily work begun and ended
With the daily voice of praise.

William Walsham How (1823-97) wrote some fine hymns for children. The following, written by Bishop How, is equal to those of Ann and Jane Taylor, and touched with an altogether tenderer spirit, which is so characteristic of the theology of this day:

It is a thing most wonderful,
Almost too wonderful to be,
That God's own Son should come from heaven,
And die to save a child like me.

Thomas Benson Pollock, of Birmingham (1836-96), deserves mention as the author of a number of metrical litanies, some of which are admirably suited for children's use, as may be seen from the following litany, of which we quote the first part:

Jesu, from Thy throne on high,
Far above the bright blue sky,
Look on us with loving eye,
Hear us, Holy Jesu.

Little children need not fear
When they know that Thou art near;
Thou dost love us, Saviour dear,
Hear us, Holy Jesu.

Benjamin Waugh (born 1839), whose "Sunday Evenings with My Children" are so well known, and whose untiring labors on behalf of children, in connection with the London society for their protection, deserve grateful record, has written many hymns for children, which have not, as yet, come into use so largely as their merit deserves. One that enforces with great tenderness a much-needed idea begins:

Where is Jesus, little children?
Is He up in heaven?
Has God taken back the present
Which of old was given?

Christopher Newman Hall (1816-1902), who wrote many hymns for adults, which do not seem very distinctive or original, struck a really beautiful note in the hymn for children beginning:

Day again is dawning,
Darkness flees away;
Now from sleep awaking
Let me rise and pray.
Jesus, tender Shepherd,
Watching while I slept,
Bless the little lambkin
Thou hast safely kept.

Sabine Baring-Gould (born 1834), vicar of Lew Trenchard, to whom we owe the fine rendering from the Danish of Ingemann's hymn, "Through the night of doubt and sorrow," and who is the author of "Onward, Christian soldiers, marching as to war," also wrote an evening hymn for children, remarkable for its simplicity and picturesqueness, "Now the day is over." It is one of the finest children's hymns for that season in the language.

Albert Midlane (born 1825) wrote many hymns, most of which do not rise above mediocrity; but one, "There's a friend for little children," has attained great popularity, and is included in most children's hymnals. It has the picturesqueness and melody which are so vital to a good hymn for the young.

Some of William Chatterton Dix's hymns are prized by children, and one, written specially for them, is singularly beautiful:

In our work, and in our play,
Jesu, be Thou ever near,
Guarding, guiding, all the day,
Keeping in Thy holy fear.

Francis Turner Palgrave (1824-97) wrote some of the best hymns for children in the language, among which may be named "Thou that once on mother's knee," and a morning hymn, which should be better known than it is:

O God, who, when the night was deep.
Ere on my bed my limbs I lay,
God grant me grace my prayers to say;
O God, preserve my mother dear
In strength and health for many a year.

And O preserve my father too,
And may I pay him reverence due;
And may I my best thoughts employ
To be my parents' hope and joy.

And now, O Lord, to me impart
An innocent and grateful heart,
That after my last sleep I may
Awake to Thy eternal day.

Among hymns by anonymous writers, mention should be made of the following: "Little children, wake and listen," "The fields are all white," and "Oh, what can little hands do?"

Perhaps the only hymn (if that word be used in its proper sense) for children by one of the great English poets is the following, by Samuel Taylor Coleridge, which is very simple and beautiful:

No greater success has been reached in hymn-writing for children than by Matilda Barbara Betham-Edwards (born 1836)—widely known by her works of fiction—especially in the following verses:

God make my life a little light
Within the world to glow;
A little flame that burneth bright,
Wherever I may go.

God make my life a little flower,
That giveth joy to all,
Content to bloom in native bower,
Although the place be small.

Less known, but equally beautiful, is this evening hymn from her pen:

The little birds now seek their nest;
The baby sleeps on mother's breast;
Thou givest all Thy children rest,
God of the weary.

Of the numerous excellent hymns for children written by American authors, especially hymns commonly used in Sunday-schools, we present a few typical examples.

Horatio Richmond Palmer (1834-1907), born in Sherburne, N. Y., was a musical composer and publisher and a writer of hymns. His "Song Queen" has had a sale of over 200,000 copies. The following Sunday-school hymn, of which he composed both words and music, is widely known:

Yield not to temptation,
For yielding is sin;
Each victory will help you
Some other to win.

Fight manfully onward,
Dark passions subdue;
Look ever to Jesus,
He will carry you through.

George Cooper (born in New York, 1840) is author of the hymn usually recognized by its refrain, "While the days are going by." We give the first of its three stanzas:

There are lonely hearts to cherish
While the days are going by.
There are weary souls who perish
While the days are going by.
Up! then, trusty hearts and true,
Though the day comes, night comes, too;
Oh, the good we all may do
While the days are going by!

Fanny Crosby (Mrs. Frances Jane Van Alstyne, born in Southeast, N. Y., 1820), a writer of many

hymns and songs, became blind when only six weeks old, but her writings have aided the spiritual sight of men and women and have guided little children in the path of life. We reprint the first stanza of one of her Sunday-school hymns:

Jesus the water of life will give
Freely, freely, freely;
Jesus the water of life will give
Freely to those who love Him.

William O. Cushing (1823-1902), an American clergyman, wrote (1856) a hymn that "has gone round the world." The tune to this "Jewel Hymn," as it is called, composed by George F. Root, probably had much to do with its universal popularity. Familiar as it is, we give the first stanza of this Sunday-school favorite:

When He cometh, when He cometh
To make up His jewels,
All the jewels, precious jewels,
His loved and His own,
Like the stars of the morning,
His bright brow adorning,
They shall shine in their beauty,
Bright gems for His crown.

In connection with this hymn an interesting incident is told in "The Story of the Hymns and Tunes," published by the American Tract Society, from which we take the liberty of quoting as follows:

"A minister returning from Europe on an English steamer visited the steerage, and after some friendly talk proposed a singing service—if something could be started that 'everybody' knew—for there were hundreds of emigrants there from nearly every part of Europe.

" 'It will have to be an American tune, then,' said the steerage-master; 'try "His jewels." '*

"The minister struck out at once with the melody and words—

When He cometh, when He cometh

—and scores of the poor half-fare multitude joined voices with him. Many probably recognized the music of the old glee, and some had heard the sweet air played in the church-steeples at home. Other voices chimed in, male and female, catching the air, and sometimes the words—they were so easy and so many times repeated—and the volume of song increased, till the singing minister stood in the midst of an international concert, the most novel that he ever led.

"He tried other songs in similar visits during the rest of the voyage with some success, but the 'Jewel Hymn' was the favorite; and by the time port was in sight the whole crowd of emigrants had it by heart.

"The steamer landed at Quebec, and when the trains, filled with the new arrivals, rolled away, the song was swelling from nearly every car—

When He cometh, when He cometh,
To make up His jewels.

The composer of the tune—with all the patriotic and sacred masterpieces standing to his credit—never reaped a richer triumph than he shared with his poet-partner that day, when 'Precious Jewels' came back to them from over the sea. More than this, there was missionary joy for them both that their tuneful work had done something to hallow the homes of alien settlers with an American Christian psalm."

Mary Louise Riley (Mrs. Albert Smith, born at Brighton, Monroe county, N. Y., 1843) wrote the hymn beginning:

Let us gather up the sunbeams
Lying all along our path;
Let us keep the wheat and roses,
Casting out the thorns and chaff.

Philip Paul Bliss (1838-76), born at Clearfield, Pa., was well known for his work in the evangelistic field and as the writer of popular hymns. It is related that one day, when he had heard the chorus, "Oh, how I love Jesus," he said to himself, "I have sung long enough of my poor love to Christ, and now I will sing of His love for me." Then he wrote and set to music:

I am so glad that our Father in heaven
Tells of His love in the book He has given:
Wonderful things in the Bible I see,
This is the dearest—that Jesus loves me.

*Comparison of the "Jewel Hymn" tune with the old glee of "Johnny Schmoker" gives color to the assertion that Mr. Root caught up and adapted a popular ditty for his Christian melody—as was so often done in Wales, and in the Lutheran and Wesleyan reformations. He baptized the comic fugue, and promoted it from the vaudeville stage to the Sunday-school.

CHAPTER XIII

THE BEST HYMN-TUNES

Words and Music must be Rightly Mated—Thomas Mace's Views on this Subject—Retention of Good Tunes—Some Essential Principles Stated by Rev. David R. Breed, D.D.

ACCORDING to the Augustinian definition, a hymn implies music. "If thou praisest God and singest not, thou utterest no hymn." Happy the hymn that early finds its mate, and in its mate a helpmeet—a musical setting that commends it to the popular ear. There are hymns of rare beauty that have never found their way into favor as vehicles of praise for lack of appropriate musical interpretation; on the other hand there are hymns such as "O Love that wilt not let me go"; "Hark! the herald angels sing," which owe not a little of their universal acceptance to the fact that the lyric poet's *alter ego* has set noble music to his golden words. Instances might even be given, were it not invidious, of hymns distinctly mediocre, hymns by no means golden, that are everywhere sung because some musician of genius has given them voice.

Generally speaking, hymns to be musically effective must have tunes written for them, and that by some one who takes note of their spirit, their character, their message, and not simply of their meter. But nothing could be better said on this subject than was said more than two hundred years ago by Thomas Mace in his quaint volume entitled "Musick's Monument," in which, among other points, he sets himself to "show the necessity of singing psalms well, in parochial churches. or not to sing at all." What he says with regard to musical composition is this:

"The musician should observe to cast all such psalms as are concerning humiliation, confession, supplication, lamentation, or sorrow, etc., into a flat, solemn, mournful key; and on the contrary, all such as are concerning rejoicing, praising of God, giving thanks or extolling his wondrous works or goodness, etc., into a sharp, sprightly, brisk key; contriving for both as much majesty and stateliness as can be found out in the art which abounds with plenty; observing the nature of the words, so as to suit them with the same likeness of conceit or humor from his art; there being a very great affinity, nearness, naturalness, or sameness betwixt language and musick, although not known to many. And it is a bemoanable pity to consider how few there are who know, but fewer who consider, what wonderful, powerful, efficacious virtues and operations musick has upon the souls and spirits of men divinely bent."

Of course, as a general rule, tunes are written for hymns. Still in a number of cases the process is reversed, the hymns being written at the suggestion—if one may use the expression—of some striking tune. It was so in the case of Andrew Young's famous children's hymn "There is a happy land," and Sabine Baring-Gould informs us that "Onward, Christian soldiers" was composed to an air of Haydn's, though it owes its extraordinary popularity to quite a different tune written for it by Sir Arthur Seymour Sullivan in strict accordance with the rules just quoted from "Musick's Monument."

When a hymn is once well suited with a tune there should be neither separation nor divorce, its whole devotional influence being often lost by an arbitrary change. When, however, a hymn is sung every day, as is the case with the *Te Deum* and the *Magnificat* in many churches, a change of tune may be expedient to avoid monotony; but for hymns that are only in occasional use one good tune is best.

Tastes, of course, will differ as to what is best, alike in hymns and tunes, but in the end the general voice will be found confirming the verdict of reverent culture and holding by what is dignified, solemn, and devout. There have been hymns (and tunes) that quickly attained a surprising popularity and after a few years passed into oblivion. They were true utterances for their day, perhaps, and expressed the mood of their generation; but, either because the mood was spasmodic, or because they were too highly strung or were destitute of real poetic feeling or barren of thought, when tested by time and the calmer moods of the Church, they were found to lack those elements which are essential to the materials of permanent praise. On the whole it may be taken for granted that in hymns and tunes those are the best that survive.

In his admirable and very helpful book, "The History and Use of Hymns and Hymn-Tunes" (Fleming H. Revell Company), Rev. David R. Breed, D.D., tells us that "the best tunes may be determined by usage, but usage must be defined in this case, as it has been in the case of our hymns, by reference to those hymnals which have been compiled by competent authority, indorsed by leading denominations, and used in the stated worship of regularly organized congregations." In the absence of such a determination hitherto, Dr. Breed observes that "we may note the drift of sentiment as indicated in the kinds of tunes which are the more and more discountenanced and in the kinds which are the more and more indorsed by accredited compilers."

In the same excellent work Dr. Breed shows that in the advance made in the use of hymn-tunes the fugue-tune, once so much in favor, has well-nigh disappeared from hymnals; that, often in the face of strong objection, new tunes are substituted for old favorites, such changes sometimes leading to advantage and final acceptance; that changes have been made in tunes, sometimes with real improvement; that simpler tunes have replaced tunes "containing unusual intervals"; and that "tunes with too great a range for the average voice have been discarded." Then this discriminating writer adds the following "simple rules" for the choice and singing of hymn-tunes:

1. *Tunes must be singable.*

Some little training ought to be expected in every congregation. The best tunes are seldom mastered by hearing them a couple of times. Both the pleasure and the profit of worship are enhanced in the attempt to render a worthy composition. But tunes that can never be sung except by trained musicians ought not to be announced from the pulpit. If they are embraced in a collection, let them be relegated to the use of the choir.

2. *Tunes should be selected.*

Our collections all embrace too many—both hymns and tunes. It is almost as vicious to propose five hundred to a congregation as it was forlorn in the old Scotch days to be reduced to six. Every wise leader —in pulpit and choir—should have an idea of what constitutes a suitable repertoire. It should be large enough to avoid too frequent repetitions of the same tune in public worship and to give needed variety, and it should be small enough to be thoroughly familiarized by a congregation.

3. *Tunes should be adapted to the hymns.*

Sometimes the minister will need expert advice in this matter. Oftentimes the accent of the hymn and tune do not coincide—the beat comes in the wrong place. Thus a tune, excellent in itself, may seem wretched because of its lack of adaptation. Sometimes also a good tune for one hymn is a poor tune for another. It is no sure sign that it suits the hymn that the compiler has placed it on the same page. Upon a certain occasion Doddridge's hymn beginning "Ye servants of the Lord" was announced. It is set in the "Presbyterian Hymnal" to "Laban," on the opposite page. On the same page, however, is found a new copyright tune, "Soldiers of Christ," written for Wesley's hymn beginning with these words. Both tunes are short meter tunes; both are written in common time. They might seem to be interchangeable. Yet when the leader rejected "Laban" and started "Soldiers of Christ," the effect was simply horrible. When asked why he selected this tune, he answered, "Because it is a better tune." There is no questioning his judgment—it *is* the better tune; but it is not better for this hymn.

It is equally important also to adapt the tune to the sentiment of the hymn. Is the hymn joyful? Why sing it to a slow tune in a minor key? Is it serious and penitential? Why sing it to a glee? For like reasons new tunes that are offered for old hymns deserve careful examination. They often give to the words new force and beauty.

4. *Tunes should be sung at the rate in which they are written.*

Some congregations have the bad habit of dragging; some habitually sing too rapidly. "Do you never sing a tune slowly?" asked the officiating minister in a series of Y. M. C. A. services. "Not often," was the reply, in substance, "the boys like to keep the thing hot!" But undue speed in sacred song is more reprehensible than undue slowness. Yet many congregations do not seem to know the difference between singing promptly and singing fast.

Some organists are to blame in this matter. They do not seem to understand that they should lead—they only follow. The chief reason why the organ should play the tune before it is sung is found in its interpretation. It shows the worshiper not only what the tune is, but how it is to be rendered. It sets the pace for the entire hymn and gives the shading at least for the first verse, and virtually says to the people, "Sing it in this way." This prelude ought to be such that, sung in any other way, even the best tune is injured—often well-nigh ruined.

5. *Avoid tunes of florid counterpoint.*

6. *Avoid tunes containing difficult melodic intervals.*

7. *Avoid tunes of too great range.*

The staff indicates all the notes which can be sung by the average voice, and even such tunes as continue for several notes on the extremes should be barred.

We have many excellent hymn-tunes derived from old folk-songs, ballad-tunes, and operas; and so long as they do not suggest improper scenes and associations they are unobjectionable. Yet we all believe that there is a difference between sacred and secular music and every devout worshiper will insist upon maintaining it. What rule, then, can be given in this matter?

Very much—indeed almost everything—depends upon *treatment*. Into this a number of elements may enter, such as the key, the time, and the like. A tune which has a sacred character in one key may sometimes have a distinctly secular character in another; and therefore the leader should be cautious in transposing, as he is sometimes tempted to do. In like manner, a tune sung or played in fast time may be a jig, which in slow time is a serious melody. There are certain tunes in some books which make excellent dance music by such easy manipulation. The reverse also may be accomplished and dance music be transformed into the serious.

No arbitrary rules can be given. After all, a sanctified taste is the only arbiter—a *taste* which sets the spirit of pure worship above all else; a *sanctification* in which the sense of the truly beautiful is normally developed.

For an account of early American hymn-tune composers, the reader is referred to the history of "Music in America," Chapter III, in this series.

CHAPTER XIV

PLAIN SONG

Peculiarities—Development—Work of SS. Ambrose and Gregory—Later History of Plain Song.

THE origin of plain song, or plain chant, as it is also called—the only kind of Church music the use of which has ever been formally prescribed by ecclesiastical authority—has given rise to much discussion and many diverse theories. On one point, however, all authorities are agreed; namely, that it exhibits peculiarities which can be detected in no other kind of music whatever; peculiarities so marked that they can scarcely fail to attract the attention of the most superficial hearer, and so constant that we find no difficulty in tracing them through every successive stage of development from the beginning of the Christian era to the present time.

Turning to the history of this development, we find that for nearly four hundred years after its introduction into the services of the Church plain song was transmitted from age to age by oral tradition only. After the conversion of Constantine, when Christianity became the established religion of the Empire, and the Church was no longer compelled to worship in the Catacombs, schools of singing were established for preserving the old traditions, and insuring a uniform method of singing. A school of this description was founded at Rome, early in the fourth century, by St. Sylvester, and much good work resulted from the establishment of this and similar institutions in other places. Boys were admitted into them at a very early age, and instructed in all that it was necessary for a devout chorister to know, and by this means the primitive melodies were passed on from mouth to mouth with as little danger as might be of unauthorized corruption. But oral tradition is at best but an uncertain guide; and in process of time the necessity for some safe method of transmission began to excite serious attention.

The first attempt to reduce the traditional melodies to a definite system was made toward the close of the fourth century, by St. Ambrose, Bishop of Milan (died 397), who, taking the praxis of the Eastern Church as his model, promulgated a series of regulations which enabled his clergy to sing the psalms, canticles, and hymns of the divine office with a far greater amount of precision and purity than had hitherto been attainable. It is difficult now to determine the exact nature of the work effected by this learned bishop, though it seems tolerably certain that we are indebted to him for a definite elucidation of the four authentic modes, in which alone all the most ancient melodies are written. He is also credited with having first introduced into the Western Church the custom of antiphonal singing, in which the psalms are divided, verse by verse, between two alternate choirs, in contradistinction to the responsorial method, till then prevalent in Italy, wherein the entire choir responded to the voice of a single chorister. Another account, however, attributes its introduction to St. Hilarius, as an imitation of the usage of the Eastern Church, at Poitiers, whence—and not from Milan—St. Celestine is said to have imported it to Rome.

The next great attempt to arrange in systematic order the rich treasury of plain-song melodies bequeathed to the Church by tradition has been supposed to have been made, some two hundred years after the death of St. Ambrose, by St. Gregory the Great. The work undertaken by this celebrated reformer (if indeed it was his) was far more exhaustive than that wrought by his predecessor. During the two centuries which had elapsed since the introduction of the Ambrosian chant at Milan, innumerable hymns had been composed, and innumerable melodies added to the already lengthy catalogue. All these, it has been believed, St. Gregory collected and carefully revised, adding to them no small number of his own compositions, and forming them into a volume sufficiently comprehensive to suffice for the entire cycle of the Church's services. The precise manner in which these melodies were noted down is open to doubt: but that they were committed to writing in the "Antiphonarium" which has made St. Gregory's name so justly celebrated, is certain; and though the system of writing then employed was exceedingly imperfect, it cannot be doubted that this circumstance tended greatly to the preservation of the melodies from the corruption which is inseparable from mere traditional transmission. But we owe, as has been thought, to St. Gregory even more than this. Unless the objections raised by certain modern historians prove to be valid it is almost impossible to doubt that it was he who first introduced into the system those four plagal modes, which conduce so materially to its completeness, and place the Gregorian chant so far above the Ambrosian in the scale of esthetic perfection.

For many centuries after the death of St. Gregory the "Antiphonarium" was regarded as the authority to which all other office books must of necessity conform. It was introduced into England in the year 596, by St. Augustine, or Austin, who not only brought it with him, but brought also Roman choristers to teach the proper method of singing it. The Emperor Charlemagne (died 814) commanded its use in the Gallican Church; and it soon found its way into every diocese in Christendom. Nevertheless, the work of corruption could not be entirely prevented. In the year 1322 Pope John II found it necessary to issue the famous bull *Docta sanctorum,* in order to restrain the singers of his time from introducing innovations which certainly destroyed the purity of the ancient melody. Cardinal Wolsey complained of the practice of singing votive masses "cum Cantu fracto seu diviso." Local "uses"

were adopted in almost every diocese in Europe. Paris, Aix-la-Chapelle, York, Sarum, Hereford, and a hundred others, had each their own peculiar office books, many of them containing melodies of undeniable beauty, but all differing more or less from the only authoritative norm.

After the revision of the Liturgy by the Council of Trent, a vigorous attempt was made to remove this crying evil. In the year 1576 Pope Gregory XIII commanded Palestrina to do the best he could toward restoring the entire system of plain song to its original purity. The difficulty of the task was so great that the "Princeps Musicæ" left it unfinished at the time of his death; but, with the assistance of his friend Guidetti, he accomplished enough to render his inability to carry out the entire scheme a matter for endless regret. Under his superintendence, Guidetti published several important works along the lines marked out, and these were followed by others from able hands, all of which have been improved upon in modern times.

Pope Pius IX empowered the Sacred Congregation of Rites to subject the entire series of office books to a searching revision, and to publish them under the direct sanction of the Holy See. In furtherance of this project the first edition of the Gradual was published, in 1871, and that of the Vesperal in 1875. Other editions soon followed, and we believe the series of volumes is now complete. A comparison of their contents with those of the Mechlin series is extremely interesting, and well exhibits the difference between a melody corrupted by local use and the selfsame strain restored to a better authenticated form.

We have already seen that plain song was introduced into England by St. Augustine in the year 596. That it flourished vigorously there is proved by abundant evidence; but the difference observable between the Sarum, York, and Hereford office books proves that the English clergy were far from adopting a uniform use. No sooner was the old religion abolished by law than the Litany was printed in London, with the ancient plain-song melody adapted to English words. This work was published by Grafton, the King's printer, on June 16, 1544; and six years later, in 1550, John Marbecke published his famous "Booke of Common Praier, noted," in which plain-song melodies, printed in the square-headed Gregorian character, are adapted to the Anglicized offices of "Mattins," "Euen Song," "The Communion," and "The Communion when there is a Buriall," with so perfect an appreciation of the true feeling of plain song, that one can only wonder at the ingenuity with which it is not merely translated into a new language, but so well fitted to the exigencies of the "vulgar tongue" that the words and music might well be supposed to have sprung into existence together.

Except during the period of the Great Rebellion, Marbecke's adaption of plain song to the Anglican ritual has been in constant use in English cathedrals from the time of its first publication to the present day. Between the death of Charles I and the Restoration, all music worthy of the name was banished from the religious services of the Anglican Church; but, after the accession of Charles II, the practice of singing the plain-song versicles and responses was at once resumed, but the Gregorian tones to the psalms fell into entire disuse, giving place in time to a form of melody of a very different kind, known as the "double chant." This substitute for the time-honored inflections of the more ancient style reigned with undisputed sway, both in English cathedrals and parish churches, until long after the beginning of the nineteenth century; but great changes have since been made, and "Gregorians" now form the chief attraction at almost every "choir festival" in England, are sung with enthusiasm in innumerable parish churches, and frequently heard even in cathedrals. They are also to some extent in present use in the Protestant Episcopal Church; and it is noteworthy that by a rescript of Pope Pius X the Gregorian simplicity has been newly insisted upon in Roman Catholic services.

Since the middle of the nineteenth century ancient manuscripts have been discovered, from which many formerly unknown facts have been brought to light, and studies based on these promise a reconstruction of the history of plain song, including fresh judgments regarding the relation of St. Gregory and others to its development.

CHAPTER XV

THE CHANT

Nature of the Chant—Ambrosian and Gregorian Forms—Anglican—Metrical Chants.

SPEAKING in a general sense, to chant is to sing. In a more limited sense it is to sing certain words according to the style required by musical laws or ecclesiastical rule and custom; and what is thus performed is styled a chant and chanting. Practically, the word chant is now used for short melodies sung to psalms and canticles in Church services, whether Roman Catholic, Anglican, Protestant Episcopal, or others.

The chant is more or less a combination of measured and unmeasured music; that is to say, while one portion of it must be performed in a certain rhythmical order, another portion is sung without any fixed suc-

cession or relation of accent, and is altogether rhythmless.

The earliest form of chant, the Ambrosian, was modified and superseded in what is called the Gregorian. This chant is almost entirely without rhythm. At all events, if it does possess any rhythmic feeling, it is so vague and so variable, that the Gregorian chant might, without much injustice, be said to be altogether lacking in fixed form. Still it has parts or pieces, each having its own purpose, and all occupying distinct relative positions in the chant. The Gregorian chants, called tones (*tunes,* not intervals), are eight in number; and each tone has several endings, making in all twenty-six chants, all differing from each other, not only in regard to the character of their melody, but also in respect of their length. The only thing of a formal kind, by which similarity may be recognized in the different chants, is the relative positions of their several pieces already alluded to.

At the time when this kind of music was in its glory, previous to the Reformation, musical notation was quite different from what it is now. It was written on a staff of four lines. The notes were: a square black note with a stem at one side; a square black note without a stem; and a diamond-shaped black note. These were the long, the medium, and the short notes in use. There were no bar lines employed. In some churches of certain denominations, where ancient Church tunes are held in high esteem and reverence, the Gregorian tones noted in the old manner are in constant use at the present day.

The Gregorian chant consists of three principal pieces—the intonation, the mediation, and the ending. Both of the two latter pieces contain a reciting note and inflected notes, and end with a cadence. We see, however, that as the three characteristic pieces vary considerably in different chants, there cannot possibly be any fixed rhythmical proportion in music of this description. The absence of bar lines may cause some doubt as to where the accent should fall, or as to whether there be any accent at all. There is accent in Gregorian chants, but of a very irregular character, and depending very much upon the words to which the music is sung. In passing from one part of the chant to another there is always an accent. For example, in passing from the intonation there is an accent on the first syllable of the reciting note: any number of syllables may be sung to this note, according to the length of the verse; and in passing to the first inflected note there is another accent. The inflected notes themselves are accented according to their number, and as the words may demand.

We now come to the more commonly known Anglican chant. For a considerable time before the Anglican chant, in its present fixed form, came to be established, there had been a gradual molding and modifying of some of the Gregorian tones into a more modern and fixed form. It might be safe to say that the Anglican chant came into use with the Reformation. It did not, however, supersede the Gregorian chant for some time afterward, if indeed it can be said to have done so entirely yet. At all events, Anglican chants, or, to be more precise, Anglican chant forms, have long been much more extensively employed than the Gregorian. The Anglican chant is most melodious and pleasing, while its fixed and unchanging form makes it readily appreciated, and renders it especially suitable for congregational purposes.

The Anglican chant is of two ordinary kinds—the single chant and the double chant; the only difference between them is that a double chant is just like two single chants joined in succession. A single chant is sung to one verse of the Psalms; a double chant takes in two verses. Quadruple chants have even occasionally been tried (these, of course, will include four successive verses); but their length is apt to lead to some confusion: at all events, they are not popular.

It has been supposed that the Anglican chant took its form from the old common-measure psalm-tune, which, unlike our common meter of to-day, consisted of two short lines of fours, one of six, two of fours, and one of six, with a long note at the beginning and the end of each line. This, then, gives us a tune of six sections, of which, if we take the first and the last, we have a single chant; or, taking any two short sections, and the two long sections, we have a double chant.

Each section of the chant corresponds to half a verse of the psalm. Each section begins with a reciting note and ends with a cadence. To the reciting note so many syllables are monotoned from one up to any number, according to the length of the half-verse. Speaking roughly, the last three syllables in the first half of the verse, and the last five in the second half, are left for the inflected notes. There is frequently, however, an alteration of this arrangement required, according to the sense and the expression of the words.

It will be easily understood that the sections of the chant are not equal—one contains three measures and the next four. There is thus apparently a want of balance which, it might be thought, would displease the ear. But, in listening to a chant, there is no effect of lopsidedness experienced—the balance of the sections seems to be quite perfect. This is, doubtless, owing to the influence of the reciting notes which, by their being lengthened indefinitely and irregularly, throw the ear out of calculation: or it may be that the one reciting note running into the other deceives the listener, and he mentally ekes out the short section with a note from the long one; and that equal balancing of the pieces in a composition for which the mind always craves is attained.

The chief points of similarity between the Gregorian and the Anglican chant are: first and most distinctly, the reciting note; second, the inflections, which, however, have not fixed succession in the former, while in the latter they have.

There are other modern chant forms to be met with; namely, what are sometimes called metrical chants. The most familiar of these is, perhaps, Troyte's chant, frequently sung to the hymn "Abide with me." But metrical chanting is something of a misnomer, or a paradox: chanting must contain some element of unmeasured recitation—this is its characteristic feature. In singing a chant to metrical words in which all the verses are alike, there must be pretty much the same recurring measurement in every verse; so that the varied recitation, for which a chant is specially intended, cannot take place. A metrical chant then is simply a peculiar form of psalm-tune.

Much attention has been directed in recent years toward the rendering of the psalms in their pure and natural form; and the chanting of the prose psalms has now come to be regarded in many churches as an integral part of congregational music. Prose chanting perhaps presents greater difficulty to the congregation, owing to the unrhythmical part of the chant (the recitation), and consequently the position of the accent, varying in each verse. Most of the prejudice which still exists against chanting will probably be found owing to the tendency to chant too fast, and to convert that part of the verse which has to be sung to the reciting note into a "gabble." Perfect familiarity with the words is indispensable in good chanting, so that where the practice is introduced for the first time, it is well to limit the selection of psalms until they become familiar to the congregation. There is no reason why an intelligent congregation should not join as heartily in the prose psalms as in the more rhythmical hymns and meter psalms.

The incessant fire of psalmody, "the flame of devotion," will not burn less brightly when lighted by the songs of Christendom in their short and unmetrical form. If it be delightful to sing the songs of David in the elastic forms of modern poetry, and to the tunes of modern feeling, it will not be less so to wake up the echoes of a responsorial voice, and raise up the song which the associations of centuries and the truthfulness of pure art will forever render holy and endearing. Some beautiful music has been associated with Biblical psalms, hymns, and prayers, and it seems likely that they may be sung in divine worship much oftener than has been the practice up to the present time. The great charm of congregational singing is the simultaneous enunciation of the syllables, all marching on the word in a vigorous unity. Nothing will contribute sooner to further this end than the practice of prose psalm-singing. Where such practice, under good leadership, is faithfully followed, the best kind of congregational singing is likely to be heard.

CHAPTER XVI

THE MASS

Venerable Melodies of the Church First Collected and Revised by SS. Ambrose and Gregory—Musical Subdivisions of the Liturgy—Development of Church Music to the Golden Age of Palestrina.

FROM the beginnings of Christianity it was the custom to sing portions of the eucharistic service to solemn and impressive music, and our word "mass" is derived from the phrase "Ite missa est" ("Depart! the assembly is dismissed"), chanted by the deacon immediately before the service ends.

Concerning the source whence this music was originally derived, we know but very little. All that can be said with any degree of certainty is that, after having long been consecrated by traditional use to the service of religion, the oldest forms of it with which we are acquainted were collected together, revised, and systematically arranged, first by St. Ambrose, and afterward, more completely, by St. Gregory the Great, to whose labors we are mainly indebted for their transmission to our own day in the pages of the Roman Gradual. Under the name of plain-chant the venerable melodies thus preserved to us are still sung, constantly, in the Pontifical Chapel, and the cathedrals of most Continental dioceses. It is worthy of remark that the special characteristics of that style are more or less plainly discernible in all music written for the Church during a thousand years at least after the compilation of St. Gregory's great work.

Each separate portion of the mass was anciently sung to its own proper tune; different tunes being appointed for different seasons and festivals. After the invention of counterpoint, composers delighted in weaving these and other old plain-chant melodies into polyphonic masses for two, four, six, eight, twelve, or even forty voices; and thus arose those marvelous schools of ecclesiastical music which, gradually advancing in excellence, exhibited during the latter half of the sixteenth century a development of art the esthetic perfection of which has never since been equaled. The portions of the service selected for this method of treatment were the *Kyrie,* the *Gloria,* the *Credo,* the *Sanctus,* the *Benedictus,* and the *Agnus Dei;* which six movements constituted—and still constitute—the musical composition usually called the mass. A single plain-chant melody—in technical language, a *Canto fermo*—served, for the most part, as a common theme for the whole; and from this the entire work generally derived its name—as *Missa "Veni sponsa Christi"; Missa "Tu es Petrus"; Missa "Iste confessor."* The *Canto fermo,* however, was not always a sacred one. Sometimes—though not very often during the best periods of art—it was taken from the refrain of some popular song; as in the case of the famous *Missa "L'homme armé,"* founded upon an old French love-song—a subject which Josquin de Près, Palestrina, and many other great composers have treated with wonderful ingenuity. More rarely, an original theme was selected; and the work was then called *Missa sine nomine,* or *Missa brevis,* or *Missa ad Fugam,* or *ad Canones,* as the case might be; or named, after the mode in which it was composed, *Missa Primi Toni, Missa Quarti Toni, Missa Octavi Toni;* or even from

the number of voices employed, as *Missa Quatuor Vocum.* In some few instances—generally very fine ones—an entire mass was based upon the six sounds of the hexachord, and entitled *Missa ut, re, mi, fa, sol, la,* or *Missa super Voces Musicales.*

Among the earliest masses of this description, of which perfect and intelligible copies have been preserved to us, are those by Dufay, Dunstable, Binchois, and certain contemporaneous writers, whose works characterize the First Epoch of really practical importance in the history of figured music—an epoch intensely interesting to the critic, as already exhibiting the firm establishment of an entirely new style, confessedly founded upon novel principles, yet depending, for its materials, upon the oldest subjects in existence, and itself destined to pass through two centuries and a half of gradual but perfectly legitimate development. Dufay, who may fairly be regarded as the typical composer of this primitive school, was a tenor singer in the Pontifical Chapel, somewhere about the years 1430 to 1450. His masses, and those of the best of his contemporaries, though hard and unmelodious, are full of earnest purpose, and exhibit much contrapuntal skill, combined, sometimes, with ingenious fugal treatment. Written exclusively in the ancient ecclesiastical modes, they manifest a marked preference for Dorian, Phrygian, Lydian, and Mixolydian forms, with a very sparing use of their Æolian and Ionian congeners. These modes are used sometimes at their true pitch; sometimes transposed a fourth higher—or fifth lower—by means of a B♭ at the signature; but never under any other form of transposition, or with any other signatures than those corresponding with the modern keys of C or F—a restriction which remained in full force as late as the first half of the seventeenth century, and was even respected by Handel, when he wrote, as he sometimes did with amazing power, in the older scales. So far as the treatment of the *Canto fermo* was concerned, no departure from the strict rule of the mode was held to be, under any circumstances, admissible; but a little less rigor was exacted with regard to the counterpoint.

Composers had long since come to recognize the demand for what we should now call a leading-note, in the formation of the *Clausula vera,* or true cadence—a species of close, invested with functions analogous to those of the perfect cadence in modern music. To meet this requirement, they freely admitted the use of an accidental semitone, in all modes (except the Phrygian) in which the seventh was naturally minor. But in order that, to the eye at least, their counterpoint might appear no less strict than the *Canto fermo,* they refrained, as far as possible, from indicating the presence of such semitones in their written music, and, except when they occurred in very unexpected places, left the singers to introduce them, wherever they might be required, at the moment of performance. Music so treated was called *Cantus fictus;* and the education of no chorister was considered complete until he was able, while singing it, to supply the necessary semitones, correctly, in accordance with certain fixed laws. For the rest, we are able to detect but little attempt at expression; and very slight regard for the distinction between long and short syllables. The verbal text, indeed, was given in a very incomplete form; the word *Kyrie,* or *Sanctus,* written at the beginning of a movement, being generally regarded as a sufficient indication of the composer's meaning. In this, and other kindred matters, the confidence reposed in the singer's intelligence was unbounded—a not unnatural circumstance, in an age in which the composer himself was almost always a singer in the choir for which he wrote.

Even at this remote period the several movements of the mass began gradually to mold themselves into certain definite forms, which were long in reaching perfection, but, having once obtained general acceptance, remained for more than a century and a half substantially unchanged. The usual plan of the *Kyrie* was a contrapuntal elaboration of a plain-chant melody. The *Gloria,* distinguished by a more modest display of fugal ingenuity and a more cursive rendering of the words, was generally divided into two parts, the *Qui tollis* being treated as a separate movement. The *Credo,* written in a similar style, was also subjected to the same method of subdivision, a second movement being usually introduced at the words *"Et incarnatus est,"* or *"Crucifixus,"* and, frequently, a third, at *"Et in Spiritum Sanctum."* The design of the *Sanctus,* though more highly developed, was not unlike that of the *Kyrie;* the *"Pleni sunt cœli"* being sometimes, and the *Osanna* almost always, treated separately. The *Benedictus* was allotted, in most cases, to two, three, or four solo voices; and frequently assumed the form of a canon, followed by a choral *Osanna.* In the *Agnus Dei* —generally divided into two distinct movements—the composer loved to exhibit the utmost resources of his skill; hence, in the great majority of instances, the second movement was written either in canon or in very complex fugue, and not infrequently for a greater number of voices than the rest of the mass.

The best-known composers of the Second Epoch were Okeghem, Hobrecht, Carón, Gaspar, the brothers De Fevin, and some others of their school, most of whom flourished between the years 1430 and 1480. As a general rule, these writers labored less zealously for the cultivation of a pure and melodious style than for the advancement of contrapuntal ingenuity. For the sober fugal periods of their predecessors they substituted the less elastic kind of imitation, which was then called strict or perpetual fugue, but afterward obtained the name of canon; carrying their passion for this style of composition to such extravagant lengths, that too many of their works descended to the level of mere learned enigmas. Okeghem, especially, was devoted to this particular phase of art, for the sake of which he was ready to sacrifice much excellence of a far more substantial kind. Provided he could succeed in inventing a canon sufficiently complex to puzzle his brethren and admit of an indefinite number of solutions, he cared little whether it was melodious or the reverse. To such canons he did not scruple to set the most solemn words of the mass. Yet his genius was certainly of a very high order; and when he cared to lay aside these extravagances he proved himself capable of producing works far superior to those of any contemporary writer.

The Third Epoch was rendered remarkable by the appearance of a master whose fame was destined to eclipse that of all his predecessors, and even to cast the reputation of his teacher, Okeghem, into the

shade. Josquin de Près, a singer in the Pontifical Chapel from 1471 to 1484, and afterward *maître de chapelle* to Louis XII, was undoubtedly for very many years the most popular composer as well as the greatest and most learned musician in Christendom. And his honors were fairly earned. The wealth of ingenuity and contrivance displayed in some of his masses is truly wonderful, and is rendered none the less so by its association with a vivacity peculiarly his own, and an intelligence and freedom of manner far in advance of the age in which he lived. Unhappily, these high qualities are marred by a want of reverence which would seem to have been the witty genius's besetting sin. When free from this defect, his style is admirable. On examining his masses one is alternately surprised by passages full of unexpected dignity and conceits of almost inconceivable quaintness—flashes of humor the presence of which, in a volume of Church music, cannot be too deeply regretted, though they are really no more than passing indications of the genial temper of a man whose greatness was far too real to be affected, either one way or the other, by a natural light-heartedness which would not always submit to control.

Of the numerous composers who flourished during the Fourth Epoch—that is to say, during the first half of the sixteenth century—a large proportion aimed at nothing higher than a servile imitation of the still idolized Josquin; and, as is usual under such circumstances, succeeded in reproducing his faults much more frequently than his virtues. There were, however, many honorable exceptions. The masses of Carpentrasso, Morales, Cipriano di Rore, Vincenzo Ruffo, Claude Goudimel, Adriano Willaert, and, notably, Costanzo Festa, are unquestionably written in a far purer and more flowing style than those of their predecessors; and even the great army of madrigal writers, headed by Archadelt and Verdelot, helped on the good cause bravely, in the face of a host of charlatans whose caprices tended only to bring their art into disrepute. Not content with inventing enigmas *"Ad omnem tonum"* or *"Ung demiton plus bas"*—with coloring their notes green when they sang of grass, or red when allusion was made to blood—these corrupters of taste prided themselves upon adapting, to the several voice-parts for which they wrote, different sets of words, totally unconnected with each other; and this evil custom spread so widely that Morales himself did not scruple to mix together the text of the liturgy and that of the *Ave Maria;* while a mass is still extant in which the tenor is made to sing *"Alleluia"* incessantly from beginning to end. When the text was left intact, the rhythm was involved in complications which rendered the sense of the words utterly unintelligible. Profane melodies, and even the verses belonging to them, were shamelessly introduced into the most solemn compositions for the Church. All the vain conceits affected by the earlier writers were revived, with tenfold extravagance. Canons were tortured into forms of ineffable absurdity, and esteemed only in proportion to the difficulty of their solution. By a miserable fatality, the mass came to be regarded as the most fitting possible vehicle for the display of these strange monstrosities, which are far less frequently met with in the motet or the madrigal. Men of real genius fostered the wildest abuses. Even Pierre de la Rue—who seems to have made it a point of conscience to eclipse, if possible, the fame of Josquin's ingenuity—wrote his Missa *"O salutaris Hostia"* in one line throughout; leaving three out of the four voices to follow the single part in strict canon.

It is easy to imagine the depths of inanity accessible to an ambitious composer, in his attempts to construct such a canon as this, without a spark of Pierre de la Rue's genius to guide him on his way. Such attempts were made, every day; and had it not been that good men and true were at work, beneath the surface, conscientiously preparing the way for a better state of things, art would soon have been in a sorry plight. As it was, notwithstanding all these extravagances, it was making real progress. The dawn of a brighter day was very near at hand; and the excesses of the unwise only served to hasten its appearance.

The Fifth Epoch, extending from the year 1565 to the second decade of the following century, and justly called "The Golden Age of Ecclesiastical Music," owes its celebrity entirely to the influence of one grave earnest-minded man, whose transcendent genius, always devoted to the noblest purposes, and always guided by sound and reasonable principles, has won for him a place, not only on the highest pinnacle of fame, but also in the inmost hearts of all true lovers of the truest art.

The abuses to which we have just alluded became, in process of time, so intolerable, that the Council of Trent found it necessary to condemn them, in no measured terms. In the year 1564 Pope Pius IV commissioned eight cardinals to see that certain decrees of the council were duly carried out. After much careful deliberation the members of this commission had almost determined to forbid the use of any polyphonic music whatever in the services of the Church; but, chiefly through the influence of Cardinal Vitellozzo Vitellozzi and St. Carlo Borromeo, they were induced to suspend their judgment, until Palestrina, then maestro di capella of St. Maria Maggiore, should have proved, if he could, the possibility of producing music of a more devotional character and better adapted to the words of the mass and the true purposes of religion than that then in general use. In answer to this challenge, the great composer submitted to the commissioners three masses, upon one of which—first sung in the Sistine Chapel, June 19, 1565, and since known as the *Missa Papæ Marcelli*—the cardinals immediately fixed, as embodying the style in which all future Church music should be composed. It would be difficult to conceive a more perfect model. In depth of thought, intensity of expression, and all the higher qualities which distinguish the work of the master from that of the pedant, the *Missa Papæ Marcelli* is universally admitted to be unapproachable; while, even when regarded as a monument of mere mechanical skill, it stands absolutely unrivaled. Yet, except in the employment of the Hypoionian mode—a tonality generally avoided by the older composers—it depends for its effect upon the introduction of no new element whatever, either of construction or of form. Avoiding all show of empty pedantry, and carefully concealing the consummate art with which the involutions of its periods are conducted, it freely uses all the old con-

trivances of fugue, and, in the second *Agnus Dei,* of closely interwoven canon; but always as a means toward the attainment of a certain end—never in place of the end itself. And this entire subjugation of artistic power to the demands of expression is, perhaps, its most prominent characteristic. It pervades it throughout, from the first note to the last. Take, for instance, the *Christe eleison,* in which each voice, as it enters, seems to plead more earnestly than its predecessor for mercy.

It is impossible, while listening to these touchingly beautiful harmonies, to bestow even a passing thought upon the texture of the parts by which they are produced; yet the quiet grace of the theme, and the closeness of the imitation to which it is subjected, evince a command of technical resources which Handel alone could have hidden, with equal success, beneath the appearance of such extreme simplicity. Its six voices —soprano, alto, two tenors of exactly equal compass, and two basses matched with similar nicety—are so artfully grouped as constantly to produce the effect of two or more antiphonal choirs. Its style is solemn and devotional throughout, but by no means deficient in fire when the sense of the words demands it. Baini truly calls the *Kyrie* devout; the *Gloria,* animated; the *Credo,* majestic; the *Sanctus,* angelic; and the *Agnus Dei,* prayerful. Palestrina wrote many more masses, of the highest degree of excellence; but none—not even *Assumpta est Maria*—so nearly approaching perfection, in every respect, as this. He is known to have produced, at the least, ninety-five, of which forty-three were printed during his lifetime, and thirty-nine more within seven years after his death; while thirteen are preserved in manuscript among the archives of the Pontifical Chapel, and in the Vatican Library.

The effect produced by these works upon the prevailing style was all that could be desired. Vittoria and Anerio, in the great Roman school, Gabrieli and Croce, in the Venetian, Orlando di Lasso, in the Flemish, and innumerable other masters, brought forward compositions of unfading interest and beauty. Not the least interesting of these is a mass, for five voices, in the transposed Æolian mode, composed by William Byrd, at the time when he was singing, as a chorister, at Old St. Paul's, London. This work was edited, in 1841, for the Musical Antiquarian Society, by Dr. Rimbault, from a copy believed to be unique, and now safely lodged in the library of the British Museum. Though composed (if Dr. Rimbault's theory may be accepted, in the absence of a printed date) some years before the *Missa Papæ Marcelli,* it may fairly lay claim to be classed as a production of the Golden Age; for it was certainly not printed until after the appearance of Palestrina's Second Book of Masses; moreover, it is entirely free from the vices of the Fourth Epoch, and, notwithstanding a certain irregularity in the formation of some of the cadences, exhibits unmistakable traces of the Roman style: a style the beauties of which were speedily recognized from one end of Europe to the other, exercising more or less influence over the productions of all other schools, and thereby bringing the music of the mass, during the latter half of the sixteenth century, to a degree of perfection beyond which it has never since advanced.

CHAPTER XVII

THE MASS (Continued)

The Decline of Polyphonic Music—Rules for Performance in the Sistine Chapel—Ceremonial of the Solemn Mass Described—Dramatic Elements Introduced by Modern Composers.

THE Sixth Epoch was one of universal decadence. In obedience to the exigencies of a law with the operation of which the art-historian is only too familiar, the glories of the Golden Age had no sooner reached their full maturity than they began to show signs of incipient decay. The bold, unprepared discords of Monteverde and the rapid rise of instrumental music were alike fatal to the progress of the polyphonic schools. Monteverde, it is true, only employed his newly invented harmonies in secular music; but what revolutionist ever yet succeeded in controlling the course of the stone he had once set in motion? Other composers soon dragged the unwonted dissonances into the service of the Church; and, beyond all doubt, the unprepared seventh sounded the death-knell of the polyphonic mass. The barrier between the tried and the untried once broken down, the laws of counterpoint were no longer held sacred. The old paths were forsaken; and those who essayed to walk in the new wandered vaguely, hither and thither, in search of an ideal, as yet but very imperfectly conceived, in pursuit of which they labored on, through many weary years, cheered by very inadequate results, and little dreaming of the effect their work was fated to exercise upon generations of musicians then unborn. A long and dreary period succeeded, during which no work of any lasting reputation was produced; for the masses of Carissimi, Colonna, and the best of their contemporaries, though written in solemn earnest, and interesting enough when regarded as attempts at a new style, bear no comparison with the compositions of the preceding epoch; while those ar-

ranged by Benevoli (1602-72) and the admirers of his school, for combinations of four, six, eight, and even twelve distinct choirs, were forgotten, with the occasions for which they were called into existence. Art was passing through a transitional phase, which must needs be left to work out its own destiny in its own way. The few faithful souls who still clung to the traditions of the past were unable to uphold its honors; and with Gregorio Allegri, in 1652, the "School of Palestrina" died out. Yet not without hope of revival. The laws which regulated the composition of the polyphonic mass are as intelligible to-day as they were three hundred years ago; and it needs but the fire of living genius to bring them once more into active operation, reinforced by all the additional authority with which the advancement of modern science has from time to invested them.

Before quitting this part of our subject for the consideration of the later schools, it is necessary that we should offer a few remarks upon the true manner of singing masses, such as those of which we have briefly sketched the history; and, thanks to the traditions handed down from generation to generation by the Pontifical Choir, we are able to do so with as little danger of misinterpreting the ideas of Palestrina or Anerio as we should incur in dealing with those of Mendelssohn or Sterndale Bennett.

In the first place, it is a mistake to suppose that a very large body of voices is absolutely indispensable to the successful rendering, even of very great works. On ordinary occasions no more than thirty-two singers were present in the Sistine Chapel—eight sopranos, and an equal number of altos, tenors, and basses; though, on very high festivals, their number was sometimes nearly doubled. The vocal strength must, of course, be proportioned to the size of the building in which it is to be exercised; but, whether it be great or small, it must on no account be supplemented by any kind of instrumental accompaniment whatever. Every possible gradation of tone, from the softest imaginable whisper to the loudest *forte* attainable without straining the voice, will be brought into constant requisition. Though written, always, either with a plain signature or with a single flat after the clef, the music may be sung at any pitch most convenient to the choir. The time should be beaten in half-notes; except in the case of 3-1, in which three whole notes must be counted in each bar. The *tempo*—of which no indication is ever given in the old part-books—will vary, in different movements, from about 𝅗𝅥 = 50 to 𝅗𝅥 = 120. On this point, as well as on the subject of *pianos* and *fortes*, and the assignment of certain passages to solo voices or semi-chorus, the leader must trust entirely to the dictates of his own judgment. He will, however, find the few simple rules to which we are about to direct his attention capable of almost universal application; based, as they are, upon the important relation borne by the music of the mass to the respective offices of the priest, the choir, and the congregation. To the uninitiated this relation is not always very clearly intelligible. In order to make it so, and to illustrate, at the same time, the principles by which the old masters were guided, we shall accompany our promised hints by a few words explanatory of the functions performed by the celebrant and his ministers, during the time occupied by the choir in singing the principal movements of the mass—functions the right understanding of which is indispensable to the correct interpretation of the music.

High mass—preceded, on Sundays, by the plain chant *Asperges me*—begins, on the part of the celebrant and ministers, by the recitation, in a low voice, of the psalm *Judica me Deus,* and the *Confiteor;* on that of the choir, by the chanting, from the Gradual, of the introit appointed for the day.

From the plain-chant introit the choir proceed at once to the *Kyrie;* and this transition from the severity of the Gregorian melody to the pure harmonic combinations of polyphonic music is one of the most beautiful that can be imagined. The *Kyrie* is always sung slowly and devoutly (𝅗𝅥=56-66), with the tenderest possible gradations of light and shade. The *Christe*—also a slow movement—may often be intrusted, with good effect, to solo voices. The second *Kyrie* is generally a little more animated than the first, and should be taken in a quicker time(𝅗𝅥=96-112). The *Kyrie* of Palestrina's *Missa brevis* is one of the most beautiful in existence, and by no means difficult to sing, since the true positions of the *crescendi* and *diminuendi* can scarcely be mistaken.

While the choir are singing these three movements, the celebrant, attended by the deacon and subdeacon, ascends the altar, and, having incensed it, repeats the words of the introit and *Kyrie,* in a voice audible to himself and his ministers alone. On the cessation of the music he intones, in a loud voice, the words *Gloria in excelsis Deo,* to a short plain-chant melody, varying with the nature of the different festivals, and given, in full, both in the Missal and in the Gradual. This intonation, which may be taken at any pitch conformable to that of the mass, is not repeated by the choir, which takes up the strain at *Et in terra pax.*

The first movement of the *Gloria* is, in most cases, a very jubilant one (𝅗𝅥=100-120); but the words *adoramus te* and *Jesu Christe* must always be sung slowly and softly (𝅗𝅥 = 50-60); and sometimes the *Gratias agimus,* as far as *gloriam tuam,* is taken a shade slower than the general time, in accordance with the spirit of the rubric, which directs that at these several points the celebrant and ministers shall uncover their heads, in token of adoration. After the word *Patris* a pause is made. The *Qui tollis* is then sung, *adagio* (𝅗𝅥 = 56-66); with *ritardandi* at *miserere nobis* and *suscipe deprecationem nostram.* At the *Quoniam tu solus* the original quick time is resumed, and carried on, with ever-increasing spirit, to the end of the movement; except that the words *Jesu Christe* are again delivered slowly and softly, as before. The provision made, in the *Missa Papæ Marcelli,* for the introduction of these characteristic changes of *tempo* is very striking, and points clearly to the antiquity of the custom.

The celebrant now recites the collects for the day; the subdeacon sings the Epistle, in a kind of monotone, with certain fixed inflexions; the choir sings the plain-chant Gradual, followed by the Tract, or Sequence, according to the nature of the festival; and the deacon sings the Gospel, to its own peculiar tone. If there be a sermon, it follows next in order; if not, the Gospel is immediately followed by the Creed.

The words *Credo in unum Deum* are intoned, by the celebrant, to a few simple notes of plain chant, which never vary, except in pitch, and which are to be found both in the Gradual and in the Missal. The choir continue, *Patrem omnipotentem,* in a moderate *allegro,* more stately than that of the *Gloria* (♩ = 96-112), and marked by the closest possible attention to the spirit of the text. A *ritardando* takes place at *Et in unum Dominum;* and the words *Jesum Christum* are sung as slowly and as softly as in the *Gloria* (♩ = 50-60). The quicker time is resumed at *Filium Dei;* and a grand *forte* may generally be introduced, with advantage, at *Deum de Deo,* and continued as far as *facta sunt*—as in Palestrina's *Missa "Assumpta est Maria,"* and many others. After the words *de cœlis* a long pause takes place, while the congregation kneel. The *Et incarnatus est* then follows, in the form of a soft and solemn *adagio* (♩ = 54-63), interrupted, after *factus est,* by another pause, long enough to enable the people to rise from their knees in silence. The *Crucifixus* is also a slow movement; the return to the original *allegro* being deferred until the *Et resurrexit.* In the *Missa Papæ Marcelli,* and many other very fine ones, this part of the *Credo* is written for four solo voices; but the necessity for an acceleration of the time at the *Et resurrexit* is very strongly marked. In the beautiful *Missa brevis* already mentioned, the basses lead off the *Et resurrexit,* in quick time, while the soprano and alto are still engaged in finishing a *ritardando*—a very difficult though by no means uncommon point, which can only be overcome by very careful practice.

Another change of time is sometimes demanded, at *Et in Spiritum Sanctum;* but, more generally, the *allegro* continues to the end of the movement, interrupted only at the words *simul adoratur,* which are always sung *adagio* and *pianissimo,* while the celebrant and ministers uncover their heads.

The *Credo* is immediately followed by the plain-chant *Offertorium* for the day; but as this is too short to fill up the time occupied by the celebrant in incensing the oblations and saying, *secreto,* certain appointed prayers, it is usually supplemented either by a motet or by a grand voluntary on the organ. This is followed by the versicle and response called the *Sursum corda,* and the proper Preface, at the end of which a bell is rung, and the *Sanctus* is taken up by the choir.

The *Sanctus* is invariably a *largo,* of peculiar solemnity (♩ = 56-72). Sometimes, as in Palestrina's very early mass *Virtute magna,* the *Pleni sunt cœli* is set for solo voices. Sometimes it is sung in chorus, but in a quicker movement, as in the same composer's *Missa Papæ Marcelli* and *Æterna Christi munera*—involving, in the last-named mass, a difficulty of the same kind as that which we have already pointed out in the *Et resurrexit* of the *Missa brevis.* The *Osanna,* though frequently spirited, must never be a noisy movement. In the *Missa brevis,* so often quoted, it is continuous with the rest of the *Sanctus,* and clearly intended to be sung *pianissimo*—an extremely beautiful idea, in perfect accordance with the character of this part of the service, during which the celebrant is proceeding, *secreto,* with the prayers which immediately precede the Consecration of the Host. After the Elevation—which takes place in silence—the choir begin the *Benedictus,* in soft, low tones, almost always intrusted to solo voices. The *Osanna,* which concludes the movement, is, in the great majority of cases, identical with that which follows the *Sanctus.* The *Pater noster* is sung, by the celebrant, to a plain-chant melody contained in the Missal. After its conclusion the choir sings the last movement of the mass—the *Agnus Dei*—while the celebrant is receiving the Host. The first division of the *Agnus Dei* may be very effectively sung by solo voices, and the second, in subdued chorus (♩ = 50-72), with gentle gradations of *piano* and *pianissimo,* as in the *Kyrie.* When there is only one movement, it must be sung twice; the words *dona nobis pacem* being substituted, the second time, for *miserere nobis.* The *Agnus Dei* of Josquin's *Missa "L'homme armé"* is in three distinct movements.

The choir next sings the plain-chant *Communio,* as given in the Gradual. The celebrant recites the prayer called the Post-Communion. The deacon sings the words *Ite, missa est,* from which the service derives its name. And the rite concludes with the *Domine salvum fac,* and prayer for the reigning sovereign.

The ceremonies we have described are those peculiar to high or solemn mass. When the service is sung by the celebrant and choir, without the assistance of a deacon and subdeacon, and without the use of incense, it called a *Missa cantata,* or sung mass. Low mass is said by the celebrant alone, attended by a single server. According to strict usage, no music whatever is admissible at low mass; but in French and German village churches, and even in those of Italy, it is not unusual to hear the congregations sing hymns, or litanies, appropriate to the occasion, though not forming part of the service. Under no circumstances can the duties proper to the choir, at high mass, be transferred to the general congregation.

It is scarcely necessary to say that the music of every mass worth singing will naturally demand a style of treatment peculiar to itself; especially with regard to the *tempi* of its different movements. A modern editor tells us that more than four bars of Palestrina should never be sung, continuously, in the same time. This is, of course, an exaggeration. Nevertheless, immense variety of expression is indispensable. Everything depends upon it; and though the leader will not always find it easy to decide upon the best method, a little careful attention to the points we have mentioned will, in most cases, enable him to produce results very different from any that are attainable by the hard, dry manner which is too often supposed to be inseparable from the performance of ancient figured music.

Our narrative was interrupted at a transitional period, when the grand old medieval style was gradually dying out, and a newer one courageously struggling into existence, in the face of difficulties which sometimes seemed insurmountable. We resume it, after the death of the last representative of the old *régime,* Gregorio Allegri, in the year 1652.

The most remarkable composers of the period which we shall designate as the Seventh Epoch in the history of the vocal mass—comprising the latter part of the seventeenth century and the earlier years of the

eighteenth—were, Alessandro Scarlatti, Leo, and Durante: men whose position in the chronicles of art is rendered somewhat anomalous, though none the less honorable, by the indisputable fact that they all entertained a sincere affection for the older school, while laboring with all their might for the advancement of the newer. It was undoubtedly to their love for the masters of the sixteenth century that they owed the dignity of style which constitutes the chief merit of their compositions for the Church; but their real work lay in the direction of instrumental accompaniment, for which Durante, especially, did more than any other writer of the period. His genius was, indeed, a very exceptional one. While others were content with cautiously feeling their way in some new and untried direction, he boldly started off with a style of his own, which gave an extraordinary impulse to the progress of art, and impressed its character so strongly upon the productions of his followers that he has been not unfrequently regarded as the founder of the modern Italian school. Whatever opinion may be entertained on that point, it is certain that the simplicity of his melodies tended, in no small degree, to the encouragement of those graces which now seem inseparable from Italian art; while it is equally undeniable that the style of the cantata, which he, no less than Alessandro Scarlatti, held in the highest estimation, exercised an irresistible influence over the future of the mass.

The Eighth Epoch is represented by one single work, of such gigantic proportions, and so exceptional a character, that it is impossible either to class it with any other or to trace its pedigree through any of the schools of which we have hitherto spoken. The artistic status of Johann Sebastian Bach's mass in B minor—produced in the year 1733—only becomes intelligible when we consider it as the natural result of principles inherited through a long line of masters, who bequeathed their musical acquirements, from father to son, as other men bequeath their riches: principles upon which rest the very foundations of the later German schools. Bearing this in mind, we are not surprised at finding it free from all trace of the older ecclesiastical traditions. To compare it with Palestrina's *Missa Papæ Marcelli*—even were such a perversion of criticism possible—would be as unfair, to either side, as an attempt to judge the masterpieces of Rembrandt by the standard of Fra Angelico. The two works are not even coincident in intention—for it is almost impossible to believe that the one we are now considering can ever have been seriously intended for use as a Church service. Unfitted for that purpose as much by its excessive length as by the exuberant elaboration of its style and the overwhelming difficulty of its execution, it can only be consistently regarded as an oratorio—so regarded, it may be safely trusted to hold its own, side by side with the greatest works of the kind that have ever been produced, in any country or in any age. Its masterly and exhaustively developed fugues; its dignified choruses, relieved by airs and duets of infinite grace and beauty; the richness of its instrumentation, achieved by means which most modern composers would reject as utterly inadequate to the least ambitious of their requirements; above all, the colossal proportions of its design—these, and a hundred other characteristics into which we have not space to enter, entitle it to rank as one of the finest works, if not the very finest, that the great cantor of the Thomasschule has left, as memorials of a genius as vast as it was original. Whether we criticise it as a work of art, of learning, or of imagination, we find it equally worthy of our respect. It is, moreover, extremely interesting as an historical monument, from the fact that in the opening of its *Credo* it exhibits one of the most remarkable examples on record of the treatment of an ancient *Canto fermo* with modern harmonies and an elaborate orchestral accompaniment. Bach often showed but little sympathy with the traditions of the past. But in this, as in innumerable other instances, he proved his power of compelling everything he touched to obey the dictates of his indomitable will.

While the great German composer was thus patiently working out his hereditary trust, the disciples of the Italian school were entering upon a Ninth Epoch—the last which it will be our duty to consider, since its creative energy is, probably, not yet exhausted—under very different conditions, and influenced by principles which led to very different results. If we have found it necessary to criticise Bach's wonderful production as an oratorio, still more necessary is it that we should describe the masses of this later period as sacred cantatas. Originating, beyond all doubt, with Durante; treated with infinite tenderness by Pergolesi and Jomelli; endowed with a wealth of graces by the genius of Haydn and Mozart; and still further intensified by the imaginative power of Beethoven and Cherubini—their style has steadily kept pace, step by step, with the progress of modern music; borrowing elasticity from the freedom of its melodies, and richness from the variety of its instrumentation; clothing itself in new and unexpected forms of beauty, at every turn; yet never aiming at the expression of a higher kind of beauty than that pertaining to earthly things, or venturing to utter the language of devotion in preference to that of passion. In the masses of this era we first find the individuality of the composer entirely dominating over that of the school—if, indeed, a school can be said to exist, at all, in an age in which every composer is left free to follow the dictates of his own unfettered taste. It is impossible to avoid recognizing, in Haydn's masses, the well-known features of "The Creation" and "The Seasons"; or, in those of Mozart, the characteristic features of his most delightful operas. Who but the composer of *"Dove sono i bei momenti,"* or the finales to "Don Giovanni" and the "Flauto Magico," could ever have imagined the *Agnus Dei* of the First Mass, or the *Gloria* of the Second? Still more striking is the identity of thought which assimilates Beethoven's *Missa solemnis* to some of the greatest of his secular works; notwithstanding their singular freedom from all trace of mannerism. Mozart makes himself known by the refinement of his delicious phrases; Beethoven, by the depth of his dramatic instinct—a talent which he never turned to such good account as when working in the absence of stage accessories. We are all familiar with that touching episode in the "Battle Symphony," wherein the one

solitary fifer strives to rally his scattered comrades by playing *Malbrough s'en va-t-en guerre*—a feat which, by reason of the thirst and exhaustion consequent upon his wound, he can only accomplish in a minor key. No less touching, though infinitely more terrible, is that wonderful passage of drums and trumpets in the *Dona nobis pacem* of the mass in D, intended to bring the blessings of peace into the strongest possible relief, by contrasting them with the horrors of war.

Whether or not the peace to which our attention is thus forcibly directed be really that alluded to in the text, in no wise affects the power of the passage. All that Beethoven intended to express was his own interpretation of the words; and it is in his own strong language, and not in that of the schools, that he expresses it. Cherubini makes equal use of the dramatic element; more especially in his magnificent *Requiem Mass* in D minor, his grand mass in the same key, and his famous mass in A, written for the coronation of Charles X.; but always in a way so peculiarly his own, that the touch of his master hand stands everywhere confessed. In all these great works, and innumerable others, by Weber, Schubert, Hummel, Niedermeyer, Rossini, and Gounod, we find the dramatic form of expression entirely superseding the devotional; uncompromising realism triumphing over the idealism of the older schools; the personal feelings and experiences of the masters overriding the abstract sense of the text. This circumstance makes it extremely difficult to assign to these creations of genius a true esthetic position in the world of art. Church services in name, they have certainly failed, notwithstanding their universally acknowledged beauties, in securing for themselves a lasting home in the Church. That their use has been tolerated, rather than encouraged, in Rome itself, is proved by the significant fact that not one single note of any one of them has ever once been heard within the walls of the Sistine Chapel. And the reason is obvious. They cast ecclesiastical tradition to the winds; and, substituting for it the ever-varying sentiment of individual minds, present no firm basis for the elaboration of a definite Church style which, like that of the sixteenth century, shall prove its excellence by its stability. Yet, in the midst of the diversity which naturally ensues from this want of a common ideal, it is instructive to notice one bond of union between the older masters and the new, so strongly marked that it cannot possibly be the result of an accidental coincidence. Their agreement in the general distribution of their movements is most remarkable. We still constantly find the *Kyrie* presented to us in three separate divisions. The *Qui tollis* and *Et incarnatus est* are constantly introduced in the form of solemn adagios. The same *Osanna* is almost always made to serve, as in the *Missa papæ Marcelli*, as a conclusion both to the *Sanctus* and to the *Benedictus*. And in this vitality of typical form we find a convincing proof—if one be necessary—that the broad esthetic principles of art are immutable, and calculated to survive, through an indefinite period, the vicissitudes of technical treatment in widely differing schools.

CHAPTER XVIII

THE REQUIEM

Works of Palestrina and Vittoria—Other Fine Masses for the Dead—Five Modern Requiems of Deathless Reputation by Mozart, Cherubini, Brahms, and Verdi—The Contrast in Styles of Composition.

A SOLEMN mass of requiem is sung annually in Roman Catholic churches on All Souls' day, November 2, in commemoration of all the faithful departed, and on other occasions, as funeral services, anniversaries, etc.

The requiem takes its name from the first word of the introit—"Requiem æternam dona eis, Domine." When set to music it naturally arranges itself in nine principal sections: (1) The Introit—*Requiem æternam;* (2) the *Kyrie;* (3) the Gradual and Tract—*Requiem æternam* and *Absolve, Domine;* (4) the Sequence, or Prose—*Dies iræ;* (5) the Offertorium—*Domine Jesu Christe;* (6) the *Sanctus;* (7) the *Benedictus;* (8) the *Agnus Dei;* and (9) the Communio—*Lux æterna.* To these are sometimes added (10) the Responsorium, *Libera me,* which, though not an integral portion of the mass, immediately follows it, on all solemn occasions; and (11) the Lectio—*Tædet animam meam,* of which we possess at least one example of great historical interest.

The plain-chant melodies adapted to the nine divisions of the mass will be found in the Gradual, together with that proper for the responsorium. The lectio, which really belongs to a different service, has no proper melody, but is sung to the ordinary *Tonus Lectionis.* The entire series of melodies is of rare beauty; and produces so solemn an effect, when sung in unison by a large body of grave equal voices, that most of the great polyphonic composers have employed its phrases more freely than usual, in

their requiem masses, either as *Canti fermi,* or in the form of unisonous passages interposed between the harmonized portions of the work. Compositions of this kind are not very numerous; but most of the examples we possess must be classed among the most perfect productions of their respective authors.

Palestrina's *Missa pro Defunctis,* for five voices, first printed at Rome in 1591, is, unhappily, very incomplete, consisting only of the *Kyrie,* the *Offertorium,* the *Sanctus,* the *Benedictus,* and the *Agnus Dei.* We must not, however, suppose that the composer left his work unfinished. It was clearly his intention that the remaining movements should be sung, in accordance with a custom still common at Roman funerals, in unisonous plain chant; and, as a fitting conclusion to the whole, he has left us two settings of the *Libera me,* in both of which the Gregorian melody is treated with an indescribable intensity of pathos.

Next in importance to Palestrina's requiem is a very grand one, for six voices, composed by Vittoria, for the funeral of the Empress Maria, widow of Maximilian II. This fine work—undoubtedly the greatest triumph of Vittoria's genius—comprises all the chief divisions of the mass, except the sequence, together with the responsorium and lectio; and brings the plain-chant subjects into prominent relief throughout. It was first published at Madrid in 1605—the year of its production. In 1869 the lectio was reprinted at Ratisbon, by Joseph Schrems, in continuation of Proske's "Musica divina." A later cahier of the same valuable collection contains the mass and responsorium; both edited by Haberl, with a conscientious care which would leave nothing to be desired, were it not for the altogether needless transposition with which the work is disfigured, from beginning to end. The original volume contains one more movement—*Versa est in luctum*—which has never been reproduced in modern notation; but, as this has now no place in the Roman funeral service, its omission is not so much to be regretted.

Some other very fine masses for the dead, by Francesco Anerio, Orazio Vecchi, and Giovanni Matteo Asola, are included in the same collection, together with a somewhat pretentious work by Pitoni, which scarcely deserves the enthusiastic eulogium bestowed upon it by Dr. Proske. A far finer composition, of nearly similar date, is Colonna's massive requiem for eight voices, first printed at Bologna in 1684.

Our repertoire of modern requiem masses, if not numerically rich, is sufficiently so in quality to satisfy the most exacting critic. Four only of its treasures have attained a deathless reputation; but these are of such superlative excellence that they may be fairly cited as examples of the nearest approach to sublimity of style that the nineteenth century produced.

The history of Mozart's last work is surrounded by mysteries which render it scarcely less interesting to the general reader than the music itself is to the student. Thanks to the attention drawn to it by recent writers, the narrative is now so well known that it is needless to do more than allude to those portions of it which tend to assist the critic in his analysis of the composition. Its outline is simple enough. In the month of July, 1791, Mozart was commissioned to write a requiem by a mysterious-looking individual, whom, in the weakness consequent upon his failing health and long-continued anxiety, he mistook for a visitant from the other world. It is now well known that the "Stranger" was really a certain Herr Leutgeb, steward to Count Walsegg, a nobleman residing at Stuppach, who, having lately lost his wife, proposed to honor her memory by foisting upon the world, as his own composition, the finest funeral mass his money could procure. This, however, did not transpire until long after Mozart's death. Suspecting no dishonorable intention on the part of his visitor, he accepted the commission; and strove to execute it, with a zeal so far beyond his strength, that, worn out with overwork and anxieties, and tormented by the idea that he was writing the music for his own funeral, he died while the manuscript remained unfinished. His widow, fearing that she might be compelled to refund the money already paid for the work in advance, determined to furnish the "Stranger" with a perfect copy, at any risk; and, in the hope of accomplishing this desperate purpose, intrusted the manuscript to the Hofkapellmeister, Joseph von Eybler, and afterward to Franz Xavier Süssmayer, for completion. Von Eybler, after a few weak attempts, gave up the task in despair. Süssmayer was more fortunate. He had watched the progress of the requiem through each successive stage of its development. Mozart had played its various movements to him on the pianoforte, had sung them with him over and over again, and had even imparted to him his latest ideas on the subject only a few hours before his death. Süssmayer was an accomplished musician, intimately acquainted with Mozart's method of working; and it would have been hard if, after having been thus unreservedly admitted into the dying composer's confidence, he had been unable to fill up his unfinished sketches with sufficient closeness of imitation to set the widow's fears of detection at rest. He did, in fact, place in her hands a complete requiem, which Count Walsegg accepted, in the full belief that it was in Mozart's handwriting throughout. The *Requiem* and *Kyrie* were really written by Mozart; but the remainder was skillfully copied from sketches—now generally known as the "Urschriften"—which, everywhere more or less unfinished, were carefully filled in, as nearly as possible in accordance with the composer's original intention.

The widow kept a copy of this manuscript, and later sold it to Messrs. Breitkopf & Härtel, of Leipzig, who printed it, in full score, in 1800. But, notwithstanding the secrecy with which the affair had been conducted, rumors were already afloat calculated to throw grave doubts upon the authenticity of the work. Süssmayer, in reply to a communication addressed to him by Messrs. Breitkopf & Härtel, laid claim to the completion of the *Requiem, Kyrie, Dies iræ,* and *Domine*—of which he said that Mozart had "fully completed the four vocal parts, and the fundamental bass, with the figuring, but only here and there indicated the *motivi* for the instrumentation"—and asserted that the *Sanctus, Benedictus,* and *Agnus Dei* were entirely composed by himself. This bold statement, however, did not set the dispute at rest. It was many times revived, with more or less acerbity; until, in 1825, Gottfried Weber brought mat-

ters to a climax by publishing a virulent attack upon the requiem, which he denounced as altogether unworthy of Mozart, and attributed almost entirely to Süssmayer. To follow the ensuing controversy through its endless ramifications would far exceed our present limits. Suffice it to say that we are now in possession of all the evidence, documentary or otherwise, which seems at all likely to be brought forward on either side. With the assistance of Mozart's widow (then Madame von Nissen), Johann André, of Offenbach, published, in 1826, a new edition of the score, based upon that previously printed by Messrs. Breitkopf & Härtel, but corrected, by careful comparison, in the presence of the Abbé Stadler, with that originally furnished to Count Walsegg, and marked, on the Abbé's authority, with the letters "M." and "S." to distinguish the parts composed by Mozart from those added by Süssmayer.

Next in importance to Mozart's immortal work are the two great requiem masses of Cherubini. The first of these, in C minor, was written for the anniversary of the death of King Louis XVI (January 21, 1793), and first sung, on that occasion, at the Abbey Church of Saint-Denis, in 1817; after which it was not again heard until February 14, 1820, when it was repeated, in the same church, at the funeral of the Duc de Berri. Berlioz regarded this as Cherubini's greatest work. It is undoubtedly full of beauties. Its general tone is one of extreme mournfulness, pervaded, throughout, by deep religious feeling. Except in the *Dies iræ* and *Sanctus* this style is never exchanged for a more excited one; and, even then, the treatment can scarcely be called dramatic. The deep pathos of the little movement interposed after the last *Osanna,* to fulfill the usual office of the *Benedictus*—which is here incorporated with the *Sanctus*—exhibits the composer's power of appealing to the feelings in its most affecting light.

The second requiem, in D minor, for three male voices, is, in many respects, a greater work than the first; though the dramatic element pervades it so freely that its character as a religious service is sometimes entirely lost. It was completed on September 24, 1836, a few days after the composer had entered his seventy-seventh year. The *Dies iræ* was first sung at the concert of the Conservatoire, March 19, 1837, and repeated on the 24th of the same month. On March 25, 1838, the work was sung throughout. In January of that year Mendelssohn had already recommended it to the notice of the Committee of the Lower Rhine Festival; and in 1872 and 1873 it was sung, as a funeral service, in the Roman Catholic Chapel in Farm Street, London. It is doubtful whether Cherubini's genius ever shone to greater advantage than in this gigantic work. Every movement is replete with interest; and the "whirlwind of sound" which ushers in the *Dies iræ* produces an effect which, once heard, can never be forgotten.

The "German Requiem" of Johannes Brahms is, in reality, a sacred cantata, composed to words selected from Holy Scripture, in illustration of the joys of the blessed and the glories of the life to come. It prefers no claim to be considered as a religious service, in any sense of the word; and must, therefore, be criticised, like the great mass of Sebastian Bach, as a shorter form of oratorio. So considered, it is worthy of all praise; and exhibits, throughout, a striking originality, very far removed from the eccentricity which sometimes passes under that name, and too frequently consists in the presentation of forms rejected by older composers by reason of their ugliness. The general style is neither dramatic nor sensuously descriptive; but, in his desire to shadow forth the glories of a higher state of existence, the composer has availed himself of all the latest resources of modern music, including the most complicated orchestral effects and choral passages of almost unconquerable difficulty. In the first movement, an indescribable richness of tone is produced by the skillful management of the stringed band, from which the violins are altogether excluded. In the funeral march a strange departure from recognized custom is introduced, in the use of triple time, which the composer has compelled to serve his purpose so completely that the measured tramp of a vast procession is as clearly described and as strongly forced upon the hearer's attention as it could possibly have been by the ordinary means. The next division of the work introduces two choral fugues, founded upon subjects which each embrace a compass of eleven notes, and differ, in many very important points, both of construction and treatment, from the *motivi* employed by other adepts in this particular style of composition. The *crescendo* which separates these two movements is, at the same time, one of the most beautiful and one of the most fearfully difficult passages in the entire work. No. 4 is an exquisitely melodious slow movement, in triple time; and No. 5, an equally attractive soprano solo and chorus. No. 6 is a very important section of the work, comprising several distinct movements, and describing, with thrilling power, the awful events connected with the resurrection of the dead. Here, too, the fugal treatment is very peculiar; the strongly characteristic minor second in the subject being most unexpectedly represented by a major second in the answer. The finale, No. 7, concludes with a lovely reminiscence of the first movement, and brings the work to an end with a calm pathos which is the more effective from its marked contrast with the stormy and excited movements by which it is preceded.

It is impossible to study this important composition in a truly impartial spirit without arriving at the conclusion that its numerous unusual features are introduced, not for the sake of singularity, but with an honest desire to produce certain effects which undoubtedly are producible when the chorus and orchestra are equal to the interpretation of the author's ideas. The possibility of bringing together a sufficiently capable orchestra and chorus has already been fully demonstrated in Germany and other countries. The "Deutsches Requiem" was first produced at Bremen, on Good Friday, 1868.

Shortly after Rossini's death (November 13, 1868), Verdi suggested that the Italian composers should combine to write a requiem as a tribute to the memory of the great deceased; the requiem to be performed at the cathedral of Bologna every hundredth year, on the centenary of Rossini's death, and nowhere else and on no other occasion whatever. The project was immediately accepted, and the thirteen numbers of the work,

the form and tonality of each of which had been previously determined, were distributed as follows:

1. Requiem æternam (G minor), Buzzola.
2. Dies iræ (C minor), Bazzini.
3. Tuba mirum (E♭ minor), Pedrotti.
4. Quid sum miser (A♭ major), Cagnoni.
5. Recordare (F major), Ricci.
6. Ingemisco (A minor), Mini.
7. Confutatis (D major), Bouchenon.
8. Lacrymosa (G major, C minor), Coccia.
9. Domine Jesu (C major), Gaspari.
10. Sanctus (D♭ major), Plantania.
11. Agnus Dei (F major), Petrella.
12. Lux æterna (A♭ major), Mabellini.
13. Libera me (C minor), Verdi.

The several numbers were duly set to music and sent in, but, as might have been expected, when performed in an uninterrupted succession they were found to want the unity and uniformity of style that is the *sine qua non* of a work of art; and though every one had done his best, there were too many different degrees of merit in the several parts; so that, without assigning any positive reason, the matter was dropped, and after a while each number was sent back to its author. But Alberto Mazzucato, of Milan, who had first seen the complete work, was so much struck by Verdi's "Libera me" as to write him a letter stating the impression he had received from that single number, and entreating him to compose the whole requiem. Shortly after this, Alessandro Manzoni died at Milan; whereupon Verdi offered to write a requiem for the anniversary of Manzoni's death; and this is the work the last movement of which was originally composed for the requiem of Rossini.

It is quite safe to assert that no special form can be declared to be the only one suitable for sacred music, and that even Bach and Handel wrote their masterpieces as they did because that was the then universally accepted style of composition. There is certainly something in the *stilo fugato* nobler and sterner than in a purely melodic composition; still, we know that even simple melodies rouse high and noble feelings, and we see no objection to the praises of God being sung in melodies, instead of "chorales," or "fugatos," or Gregorian themes. Verdi's requiem, it has been said, puts the hearer too often in mind of the stage; its melodies would do as well for an opera; its airs, duets, and concerted pieces would be wonderfully effective in "Rigoletto," "Trovatore," and "Aïda," and are therefore too vulgar to be admitted in a sacred composition, in which everything that has any connection with earth must be carefully avoided. But this is others' judgment and not the composer's. Did Palestrina choose for his sacred music a different style from the one in which he wrote his madrigals? Did not Handel in "The Messiah" itself adapt the words of the sacred text to music that he had previously written with other intentions? And why should not Verdi be allowed to do as they did, and give vent to his feelings in the way that is most familiar to him? Of all branches of art there is one that must necessarily be in accordance with the feelings of the multitude, and that is religious art; and on that ground we think that Verdi was justified in setting the requiem to music in a style that is almost entirely popular. Whether it was possible for him, or will be possible for others to do better while following the same track, we willingly leave the music critics to decide.

CHAPTER XIX

THE MOTET

Variation in the Polyphonic Style Due to Greater Simplicity—Text Either from the Office Books or Scripture—Modern Motets Really Nothing More than Sacred Cantatas—Profitable Practice for Polyphonic Singers.

IN modern usage the word "motet" is restricted to music intended to be sung at high mass, either as a substitute for, or immediately after, the plain-chant offertorium for the day. As a rule the text is chosen from the office books or from Scripture.

This definition, however, extends no further than the conventional meaning of the word. Its origin involves some very grave etymological difficulties, immeasurably increased by the varied mode of spelling adopted by early writers. For instance, the form *motulus* can scarcely fail to suggest a corruption of *modulus*—a cantilena, or melody; and, in support of this derivation, we may remind our readers that in the thirteenth and fourteenth centuries, and even earlier, the terms *motetus* and *motellus* were constantly applied to the voice-part afterward called *medius* or *altus*. On the other hand, the idea that the true etymon is supplied by the Italian word *mottetto*, diminutive of *motto*, and equivalent to the French *mot*, or *bon mot*, a jest, derives some color from the fact that it was unquestionably applied, in the first instance, to a certain kind of profane music, which, in the thirteenth century, was severely censured by the Church, in common with the *rondellus*, another kind of popular melody, and the *conductus*, a species of secular song, in which the subject in the tenor was original, and

suggested the other parts, after the manner of the *guida* of a canon. Again, it is just possible that the varying orthography to which we have alluded may, originally, have involved some real distinction no longer recognizable. But in opposition to this view it may be urged that the charge of licentiousness was brought against the motet under all its synonyms, though ecclesiastical composers continued to use its themes as *Canti fermi* as long as the polyphonic schools remained in existence—to which circumstance the word most probably owes its present conventional signification.

The earliest purely ecclesiastical motets of which any certain record remains to us are those of Philippus de Vitriaco, whose "Ars compositionis de Motetis," preserved in the Paris Library, is believed to have been written between the years 1290 and 1310. Morley tells us that the motets of this author "were for some time of all others best esteemed and most used in the Church." Some others, scarcely less ancient, are printed in Gerbert's great work "De Cantu et musica sacra"—rude attempts at two-part harmony, intensely interesting as historical records, but intolerable to cultivated ears.

Very different from these early efforts are the productions of the period which, in our chapters on the mass, we have designated as the First Epoch of practical importance in the history of polyphonic music—a period embracing the closing years of the thirteenth century and the first half of the fourteenth, and represented by the works of Dufay, Dunstable, Binchois, and other masters, whose compositions are chiefly known through the richly illuminated volumes that adorn the library of the Sistine Chapel, in which they are written, in accordance with the custom of the Pontifical Choir, in characters large enough to be read by the entire body of singers, at one view. These works are full of interest; and, like the earliest masses, invaluable as studies of the polyphonic treatment of the modes.

Equally interesting are the productions of the Second Epoch, extending from the year 1430 to about 1480. The typical composers of this period were Okeghem, Caron, Gaspar, Antonius de Fevin, Obrecht, and Bassiron, in whose works we first begin to notice a remarkable divergence between the music adapted to the motet and that set apart for the mass. From the time of Okeghem, the leader of the school, till the middle of the sixteenth century, composers seem to have regarded the invention of contrapuntal miracles as a duty which no one could avoid without dishonor. For some unexplained reason they learned to look upon the music of the mass as the natural and orthodox vehicle for the exhibition of this peculiar kind of ingenuity; while in the motet they were less careful to display their learning, and more ready to encourage a certain gravity of manner, far more valuable, from an esthetic point of view, than the extravagant complications which too often disfigure the more ambitious compositions they were intended to adorn. Hence it frequently happens that in the motets of this period we find a consistency of design, combined with a massive breadth of style, for which we search in vain in contemporary masses.

The compositions of the Third Epoch exhibit all the merits noticeable in those of the First and Second, enriched by more extended harmonic resources, and a far greater amount of technical skill. It was during this period, comprising the last two decades of the fifteenth century and the first two of the sixteenth, that the great masters of the Flemish school, excited to enthusiasm by the matchless genius of Josquin de Près, made those rapid advances toward perfection which, for a time, placed them far above the musicians of any other country in Europe, and gained for them an influence which was everywhere acknowledged with respect, and everywhere used for pure and noble ends. The motets bequeathed to us by these earnest-minded men are, with scarcely any exception, constructed upon a *Canto fermo,* supplied by some fragment of grave plain chant, or suggested by the strains of some well-known secular melody. Sometimes this simple theme is sung by the tenor, or some other principal voice, entirely in longs and breves, while other voices accompany it in florid counterpoint, with every imaginable variety of imitation and device. Sometimes it is taken up by the several voices in turn, after the manner of a fugue or canon, without the support of the continuous part, which is only introduced in broken phrases, with long rests between them. When, as is frequently the case, the motet consists of two movements—a *Pars prima* and *Pars secunda*—the *Canto fermo* is sometimes sung by the tenor, first in the ordinary way, and then backward, in retrograde imitation, *cancrizans.* In this, and other cases, it is frequently prefixed to the composition on a small detached stave, and thus forms a true *motto* to the work, to the imitations of which it supplies a veritable key, and in the course of which it is always treated in the same general way. But side by side with this homogeneity of mechanical construction we find an infinite variety of individual expression. Freed from the pedantic trammels which at one period exercised so unhealthy an influence upon the mass, the composer of the motet felt bound to give his whole attention to a careful rendering of the words, instead of wasting it, as he would certainly have done under other circumstances, upon the concoction of some astounding inversion or inscrutable canon. Hence, the character of the text frequently offers a tolerably safe criterion as to the style of work; and we are thus enabled to divide the motets, not of this epoch only, but of the preceding and following periods also, into several distinct classes, each marked by some peculiarity of more or less importance.

Nowhere, perhaps, do we find more real feeling than in the numerous motets founded on passages selected from the Gospels, such as Jacobus Vaet's "Egressus Jesus," Jahn Gero's renderings of the parable of the Pharisee and the Publican, and others of similar intention. The treatment of these subjects, though exhibiting no trace of the dramatic element, is highly characteristic, and shows a deep appreciation of the sense of the sacred text, embracing every variety of expression, from the triumphant praises of the *Magnificat* to the deep sadness of the Passion of our Lord. The oldest known example of the former subject, treated in the motet style, is a *Magnificat* for three voices, by Dufay. One of the earliest renderings of the latter is Obrecht's "Passio D. N. J. C. secundum

Matthæum," a work full of the deepest pathos, combined with some very ingenious part-writing. Scarcely less beautiful is the later "Passio secundum Marcum," by Johannes Galliculus; and Loyset Compère has left us a collection of Passion motets of extraordinary beauty.

The Book of Canticles was also a fruitful source of inspiration. Among the finest specimens extant are three by Johannes de Lynburgia (John of Limburg) —"Surge propera," "Pulcra es anima mea," and "Descende in hortum meum"; Dufay's "Anima mea liquefacta est"; a fine setting of the same words, by Enrico Isaac; Antonius de Fevin's "Descende in hortum meum"; and, among others, by Craen, Gaspar, Josquin de Près, and the best of their compatriots, a remarkably beautiful rendering of "Quam pulcra es anima mea," for grave equal voices, by Mouton.

A host of beautiful motets were written in honor of Our Lady, and all in a style of peculiarly delicate beauty; such as Dufay's "Salve Virgo," "Alma Redemptoris," "Ave Regina," and "Flos florum, fons amorum"; Brasart's "Ave Maria"; Binchois's "Beata Dei genitrix"; Arcadelt's "Ave Maria"; several by Brumel and Loyset Compère; and a large number by Josquin de Près, including the beautiful little "Ave vera virginitas."

The Lamentations of Jeremiah have furnished the text of innumerable beautiful movements in the motet style, by Joannes Tinctor, Hykaert, Gaspar, Pierre de la Rue, Agricola, and, above all, Carpentrasso, whose Lamentations were annually sung in the Sistine Chapel, until, in the year 1587, they were displaced to make room for the superb compositions of Palestrina.

The greater festivals of the Church, as well as those of individual saints, gave occasion for the composition of countless motets, among which must be reckoned certain sequences, set, in the motet style, by some of the great composers of the fifteenth and sixteenth centuries; notably a "Victimæ paschali," by Josquin de Près, founded on fragments of the old plain-chant melody, interwoven with the popular rondelli "D'ung aultre amer" and "De tous biens pleine," and a "Stabat Mater" by the same writer, the *Canto fermo* of which is furnished by the then well-known secular air "Comme femme."

Less generally interesting than the classes we have described, yet not without a special historical value of their own, are the laudatory motets dedicated to princes and nobles of high degree by the maestri attached to their respective courts. Among these may be cited Clemens non Papa's "Cæsar habet naves" and "Quis te victorem dicat," inscribed to Charles V.; Adrian Willaert's "Argentum et aurum"; and many others of like character.

Finally, we are indebted to the great masters of the fifteenth and sixteenth centuries for a large collection of *Næniæ*, or funeral motets, which are scarcely exceeded in beauty by those of any other class. The service for the dead has been treated, by composers of all ages, with more than ordinary reverence. In the infancy of descant, the so-called organizers who were its recognized exponents did all they could to make the "Officium Defunctorum" as impressive as possible; and, acting up to their light, endeavored to add to its solemnity by the introduction of discords which were utterly forbidden in *organum* of the ordinary kind. Hence arose the doleful strain anciently called "Litaniæ mortuorum discordantes."

The dirge of Josquin de Près in memory of his departed friend and tutor Okeghem is founded on the plain-chant melody of "Requiem æternam," which is sung in breves and semibreves by the tenor, to the original Latin words, while the four other voices sing a florid counterpoint to some French verses, beginning "Nymphes des boir, Déesses des fontaines." It was printed at Antwerp in 1544; and presents so many difficulties to the would-be interpreter, that Burney declares himself "ashamed to confess how much time and meditation" it cost him. The simple harmonies of the peroration, "Requiescat in pace," are touchingly beautiful.

The earliest printed copies of the motets we have described were given to the world by Ottaviano dei Petrucci, who published a volume, at Venice, in 1502, called "Motette, A. numero trentatre"; another, in 1503, called "Motetti de passioni, B."; a third, in 1504, called "Motetti, c. C."; a fourth, in 1505, "Motetti libro quarto"; and, in the same year, a book, for five voices, "Motetti e cinque libro primo," which, notwithstanding the promise implied in its title, was not followed by the appearance of a companion volume. In 1511 the inventor of printed music removed to Fossombrone; where, between the years 1514 and 1519, he published four more volumes of motets, known, from a figure engraved on the title-page, as the "Motetti della Corona." In 1538 Antonio Gardano published, at Venice, a collection, called—also from a figure on its title-page—"Motetti del Frutto." These were pirated, at Ferrara, under the name of "Motetti della Scimia," with the figure of an ape devouring a fruit; whereupon Gardano issued a new volume, with the figure of a lion and bear devouring an ape. Between the years 1527 and 1536 nineteen similar volumes were issued, in Paris, by Pierre Attaignant; and many more were printed, in the same city, by Adrian le Roy and Robert Ballard. These collections, containing innumerable works by all the great composers of the earlier periods, are of priceless worth. Of some of Petrucci's only one copy is known to exist, and that, unhappily, incomplete. The library of the British Museum possesses his Second, Third, and Fourth Books of "Motetti della Corona," besides his First and Third Books of Josquin's masses, and the First of Gardano's "Motetti del Frutto"; and this, taking into consideration the splendid condition of the copies, must be regarded as a very rich collection indeed.

During the Fourth Epoch—embracing the interval between the death of Josquin de Près, in 1521, and the production of the *Missa Papæ Marcelli*, in 1565—the development of the motet coincided so closely with that of the mass that it seems necessary to add but very little to the chapters already given upon that subject. The contemporaneous progress of the madrigal did, indeed, exercise a healthier influence upon the former than it could possibly have done in presence of the more recondite intricacies common to the latter; but certain abuses crept into both. The evil habit of mixing together irrelevant words increased to such an extent that among the curiosities preserved in the

library of the Sistine Chapel we find motets in which every one of the five voices is made to illustrate a different text throughout. In this respect, if not in others, an equal amount of deterioration was observable in both styles.

The Fifth Epoch—extending from the year 1565 to the beginning of the following century—witnessed the sudden advance of both branches of art to absolute perfection; for Palestrina, the brightest genius of the age, was equally great in both, and has left us motets as unapproachable in their beauty as the *Missa Papæ Marcelli*. The prolific power of this delightful composer was no less remarkable than the purity of his style. The seven books of motets printed during his lifetime contain two hundred and two compositions, for four, five, six, seven, and eight voices, among which may be found numerous examples of all the different classes we have described. About a hundred others, including thirteen for twelve voices, are preserved, in manuscript, in the Vatican Library, and among the archives of the Pontifical Chapel, the Lateran Basilica, St. Maria in Vallicella, and the Collegium Romanum; and there is good reason to believe that many were lost through the carelessness of the maestro's son, Igino. Beginning in 1862, Messrs. Breitkopf & Härtel, of Leipzig, have completed the publication of Palestrina's works, which are thus made available for students and general readers interested in the productions of this admirable master.

Palestrina's greatest contemporaries in the Roman school were Vittoria, whose motets are second only in importance to his own, Morales, Felice and Francesco Anerio, Bernadino and Giovanni Maria Nanini, Luca Marenzio, and Francesco Suriano. The honor of the Flemish school was supported, to the last, by Orlando di Lasso, a host in himself. The Venetian school boasted, after Willaert, Cipriano di Rore, Andrea and Giovanni Gabrieli, and, especially, Giovanni Croce, the originality of whose style was only exceeded by its wonderful delicacy and sweetness.

In England the motet was cultivated, with great success, by some of the best composers of the best period. The "Cantiones sacræ" of Tallis and Byrd will bear comparison with the finest productions of the Roman or any other school, those of Palestrina alone excepted. And besides these there are a number of beautiful motets by Dr. Tye, John Taverner, John Shepherd, Dr. Fayrfax, Robert Johnson, John Digon, John Thorne, and several other writers not unknown to fame. Though the Latin motet was, as a matter of course, banished from the services of the Anglican Church after the change of religion, its style still lived on in the full anthem, of which so many glorious examples have been handed down in cathedral choirbooks; for the full anthem is a true motet, notwithstanding the language in which it is sung; and it is certain that some of the purest specimens of the style were originally written in Latin, and adapted to English words afterward—as in the case of Byrd's "Civitas sancti tui," now always sung as "Bow thine ear, O Lord." Orlando Gibbons's first (and only) set of "Madrigals and Motetts," printed in 1612, furnishes a singular return to the old use of the word. They are all secular songs.

The Sixth Epoch, beginning with the early years of the seventeenth century, was one of sad decadence. The unprepared dissonances introduced by Monteverde sapped the very foundations of the polyphonic schools, and involved the motet, the mass, and the madrigal in a common ruin. Men like Claudio Casciolini and Gregorio Allegri did their best to save the grand old manner; but after the middle of the century no composer did it full justice.

The Seventh Epoch inaugurated a new style. During the latter half of the seventeenth century instrumental music made a rapid advance; and motets with instrumental accompaniments were substituted for those sung by voices alone. In these, the old ecclesiastical modes were naturally abandoned in favor of the modern tonality; and as time progressed, Alessandro Scarlatti, Leo, Durante, Pergolesi, and other men of nearly equal reputation, produced really great works in the new manner, and thus prepared the way for still greater ones.

The chief glories of the Eighth Epoch were confined to Germany, where Reinhard Keiser, the Bach family—with Johann Christoph and Johann Sebastian at its head—Graun, and Hasse clothed the motet in new and beautiful forms which were turned to excellent account by Homilius and Rolle, Wolf, Hiller, Fasch, and Schicht. The motets written by J. S. Bach are too well known to need a word of description—known well enough to be universally recognized as artistic creations of the highest order, quite unapproachable in their own peculiar style. With Handel's motets few musicians were familiar until, in the last century, the German Handel Society rescued them from oblivion. These compositions are extraordinarily beautiful, filled with the youthful freshness of the composer's early manner. Besides a "Salve Regina," the manuscript of which is preserved in the Royal Library at Buckingham Palace, we possess a "Laudate pueri," in D, used as an introduction to the Utrecht Jubilate; another in F, a "Dixit Dominus," a "Nisi Dominus," and, best of all, a lovely "Silete venti," for soprano solo, with accompaniments for a stringed band, two oboes, and two bassoons, the last movement of which, "Dulcis amor, Jesu care," was introduced in "Israel in Egypt," on its second revival, in 1756, adapted to the words "Hope, a pure and lasting treasure."

Of the Ninth, or Modern Epoch, we have but little to say. The so-called motets of the last century have no real claim to any other title than that of sacred cantatas. They were, it is true, originally intended to be sung at high mass; but the "Insanæ et vanæ curæ" of Haydn, the "Splendente te Deus" of Mozart, and the "O salutaris" of Cherubini, exquisitely beautiful as they are, when regarded simply as music have so little in common with the motet in its typical form that one can scarcely understand how the name ever came to be bestowed upon them. The motets of Mendelssohn, again, have but little affinity with these—indeed, they can scarcely be said to have any; for, in spite of the dates at which they were produced, they may more fairly be classed with the great works of the Eighth Epoch, to which their style very closely assimilates them. We need scarcely refer to his three motets for treble voices, written for the Convent of Trinita de' Monti, at Rome, as gems of modern art.

All that we have said in a former chapter on the traditional manner of singing the polyphonic mass applies with equal force to the motet. It will need an equal amount of expression and an equal variety of coloring; and as its position in the service is anterior to the Elevation of the Host, a vigorous *forte* will not be out of place, when the sense of the words demands it. It would scarcely be possible to find more profitable studies for the practice of polyphonic singing than the best motets of the best period.

CHAPTER XX

THE CHORALE

Origin of the Chorale—Its Rapid Spread—Sources—Famous Chorales—Organ Accompaniment.

THE chorale is a form of sacred choral song (*cantus choralis*) which may almost be said to belong exclusively to the reformed Church of Germany, in which it originated. Luther introduced a popular element into worship by writing hymns in the vernacular and wedding them to rhythmic music, which should appeal to the people in a new and more lively sense than the old-fashioned unrhythmic Church music. The effect was as great (with all due respect to the different quality of the lever) as that of the "Marseillaise" in France, or of great national songs in other countries.

It cannot be doubted that no insignificant share in the rapid spread of the new ideas was owing to the inspiriting and vigorous hymns which seemed to burst from the hearts of enthusiastic and earnest men of whom Luther was the chief. The movement passed rapidly over Germany, and produced in a short time a literature of sacred hymns and tunes which cannot be surpassed for dignity and simple devotional earnestness. Luther and his friend Walther brought out a collection at Erfurt in 1524, which was called the "Enchiridion," or handbook. Though not absolutely the first, it was the most important early collection, and had a preface by Luther himself. A great number of collections appeared about the same time in various parts of Germany, and collections continued to appear till the latter part of the seventeenth century, when, from political as well as religious circumstances, the stream of production became sluggish, and it soon stopped altogether.

The sources of the chorales were various; great numbers were original, but many were adapted from the old Church tunes, and some were from altogether secular sources. For instance, the chorale "Der Du bist drei" is from the ancient "O beata lux Trinitatis"; and "Allein Gott in der Höh' sei Ehr," which Mendelssohn uses in a modified form in "St. Paul," is also based upon a hymn of the Roman Church. On the other hand "Herr Christ der einig' Gott's Sohn" is taken from a secular tune, "Ich hört' ein Fräulein klagen"; and "Herzlich thut mich verlangen," which appears several times in Bach's "Matthäus-Passion"—for instance to the words "O Haupt voll Blut und Wunden"—is taken from a secular tune, "Mein Gemüth ist mir verwirret."

Of many of the chorales it is difficult to fix the origin. That generally known to us as Luther's Hymn ("Es ist gewisslich") cannot with probability be attributed to him; and there is some doubt as to whether the famous "Ein' feste Burg," which Meyerbeer took as the text of "The Huguenots," and Mendelssohn used in his "Reformation" symphony, Wagner in his "Kaiser Marsch," and Bach in various ways in his cantata to the same words, is really by the great reformer.

The most prolific composer of chorales was Johann Crüger, who was born some time after Luther's death. One of his, "Nun danket alle Gott," is best known from its use by Mendelssohn in his "Lobgesang."

The chorale which Mendelssohn uses in "St. Paul," at the death of Stephen, is by Georg Neumark, who also wrote the original words to it. In the preface to Bennett and Goldschmidt's "Chorale Book for England" this tune is said to have been so popular that in the course of a century after its first appearance no less than four hundred hymns had been written to it.

A very famous collection of tunes was published in Paris in 1565 by Claude Goudimel. Most of these soon found their way into the German collections, and became naturalized. Among them was the tune known as the "Old Hundredth." Its first appearance seems to have been in a French translation of the Psalms with music by Marot and Beza, published at Lyons in 1563. Many of the tunes in Goudimel's collection were from secular sources.

The custom of accompanying chorales on the organ, and of playing and writing what were called figured chorales, caused great strides to be made in the development of harmony and counterpoint, and also in the art of playing the organ; so that by the latter part of the seventeenth century Germany possessed the finest school of organists in Europe, one also not likely to be surpassed in modern times.

CHAPTER XXI

THE ANTHEM

The Culminating Point of Ritual Music in Anglican Churches, in which it Takes the Place of the Motet—Long List of English Composers from Elizabeth to Victoria, Broken only by the Great Rebellion.

THE anthem is to the Anglican Church what the motet has always been to the Roman Catholic, except that it has acquired even greater musical importance. A mere catalogue of modern anthems and their composers would fill a considerable volume, and it must suffice to trace the history of this form of sacred composition, and refer by name only to the best works of the best masters.

The idea of responsive singing, choir answering to choir, or choir to priest, seems inherent in the term "antiphon," and was formerly conveyed by it; but this as a necessary element has disappeared in our more Anglicized synonym "anthem." This word—after undergoing several changes in its Anglo-Saxon and Early-English forms, readily traceable in Chaucer and those writers who preceded and followed him, and subsequently used by Shakespeare, Milton, and others—has at length acquired a meaning equally distinctive and widely accepted. It now signifies a musical composition, or sacred motet, usually set to verses of the Psalms, or other portions of Scripture, or the liturgy, and sung as an integral part of public worship. If it be not possible so to trace the word etymologically as to render it "the flower of song," as some scholars have wished, yet the anthem itself in an artistic aspect, and when represented by its finest examples, may justly be regarded as the culminating point of the daily ritual music of the Anglican Church.

Anthems are commonly described as either "full," "verse," "solo," or "for a double choir"; the two former terms correspond to "tutti" and "soli" in current technical phraseology. In his valuable work "The Choral Service of the Church" Dr. Jebb makes a distinction between "full anthems, properly so called, which consist of chorus alone, and the full anthem with verses; these verses, however, which form a very subordinate part of the compositions, do not consist of solos or duets, but for the most part of four parts, to be sung by one side of the choir. In the verse anthem the solos, duets, and trios have the prominent place; and in some the chorus is a mere introduction or finale."

Nothing can be more various in form, extent, and treatment than the music of "the anthem" as at present heard in churches and cathedrals. Starting at its birth from a point but little removed from the simplicity of the psalm or hymn tune, and advancing through various intermediate gradations of development, it has frequently in its later history attained large dimensions; sometimes combining the most elaborate resources of counterpoint with the symmetry of modern forms, together with separate organ, and occasionally orchestral, accompaniment. In its most developed form the anthem is peculiarly and characteristically an English species of composition, and is perhaps the highest and most individual point which has been reached by English composers.

The recognition of the anthem as a stated part of divine service dates from early in Elizabeth's reign; when were issued the Queen's "Injunctions," granting permission for the use of "a hymn or such like song in churches." A few years later the word "anthem" appears in the second edition of Day's choral collection, entitled "Certain Notes set forth in four and five Parts to be sung at the Morning and Evening Prayer and Communion"; and at the last revision of the Prayer-Book in 1662 the word appeared in that rubric which assigns to the anthem the position it now occupies in Matins and Evensong. Only one year later than the publication of the "Injunctions" Strype gives probably the earliest record of its actual use, at the Chapel Royal on mid-Lent Sunday, 1560: "And, Service concluded, a good Anthem was sung." (The prayers at that time ended with the third collect.) Excepting during the Great Rebellion, when music was banished and organs and choir-books destroyed, the anthem has ever since held its place in choral service. At the present day, so far from there being any prospect of its withdrawal, there seems to exist an increasing love for this special form of sacred art, as well as an earnest desire to invest its performance always, and particularly on festivals, with all attainable completeness and dignity.

Ever since the Reformation anthems have been composed by well-nigh all the eminent masters that Great Britain has produced, from Tye and his contemporaries onward to Gibbons, Purcell, Boyce, Attwood, and Sterndale Bennett. The history of the anthem accordingly can only be completely told in that of music itself. The following attempt at classification, and references to examples, may serve in some measure to illustrate the subject.

EARLY SCHOOL, 1520-1625.—Tye, Tallis, Byrd, Gibbons. The vagueness of tonality anciently prevalent begins in the music of Tye to exhibit promise of settlement; while in that of Gibbons it almost entirely disappears. Tye's anthem "I will exalt Thee, O Lord" is remarkable in this respect, as well as for its general clearness and purity of harmony. Of Tallis's style "I call and cry" and "All people that on earth do dwell" are good examples. "Bow thine ear" and "Sing joyfully," Byrd, with "Hosanna," "Lift up your heads," "O clap your hands together," and "Almighty and everlasting God," Gibbons, are assuredly masterpieces of vocal writing, which can never grow out of date. Most of the anthems of this period are "full"; "verse" or "solo" anthems, however, are at least as old as the time of Gibbons. Sir Frederick Ouseley has done good service to the cause of Church music and the

memory of the "English Palestrina" by his publication of a "Collection of the Sacred Compositions of Orlando Gibbons." In this interesting and most valuable work will be found (besides several "full" anthems, and other matter) not less than twelve "verse" anthems, some of which have solos; none of these are contained in Boyce's "Cathedral Music," and all may probably be reckoned among the earliest known specimens of this kind of anthem. The employment of instruments in churches as an accompaniment to the singers dates as far back as the fourth century, when St. Ambrose introduced them into the cathedral service at Milan. Later on, some rude form of organ began to be used; but only to play the plain song in unison or octaves with the voices, as is now often done with a serpent or ophicleide in French choirs. It seems to be beyond doubt that the use of some kind of instrumental accompaniment in churches preceded that of the organ. During our First Period it would seem that anthems when performed with any addition to the voices of the choir were always accompanied by such bow instruments as then represented the infant orchestra. "Apt for viols and voices" is a common expression on the title-pages of musical publications of this age. The stringed-instrument parts were always in unison with the voices, and had no separate and independent function, except that of filling up the harmony during vocal "rests," or occasionally in a few bars of brief symphony. Before the Restoration, according to Dr. Rimbault, "verses" in the anthems "were accompanied with viols, the organ being used only in the full parts." The small organs of this period were commonly portable; a fact which seems to indicate that such instrumental aid as was employed to support the singers was placed in close proximity to them: an arrangement so natural, as well as desirable, that it is surprising to find it ever departed from in the present day.

Second Period, 1650-1720.—Pelham Humfrey, Wise, Blow, Henry Purcell, Croft, Weldon, Jeremiah Clarke. Such great changes in the style and manner of anthem-writing are observable in all that is here indicated, that a new era in the art may be said to have begun. Traceable, in the first instance, to the taste and fancy of Humfrey and his training under Lulli, this was still more largely due to the renowned Purcell, whose powerful genius towers aloft, not only among his contemporaries, but in the annals of all famous men. The compositions of this period are mostly distinguished by novelty of plan and detail, careful and expressive treatment of the text, daring harmonies, and flowing ease in the voice parts; while occasionally the very depths of pathos seem to have been sounded. The following may be mentioned as specimens of the above masters: "Hear, O heavens" and "O Lord my God," Humfrey; "Prepare ye the way" and "Awake, awake, put on thy strength," Wise; "I was in the Spirit" and "I beheld, and lo!" Blow; "O give thanks," "O God, Thou hast cast us out," and "O Lord God of Hosts," Purcell; "God is gone up," "Cry aloud and shout" (from "O Lord, I will praise Thee"), and "Hear my prayer, O Lord," Croft; "In Thee, O Lord" and "Hear my crying," Weldon; and "I will love Thee" and "O Lord God of my salvation," Clarke. While all these pieces are more or less excellent, several of them can only be described in the language of unreserved eulogy. As the "full" anthem was most in vogue in the former period, so in this the "verse" and "solo" anthem grew into favor. It seems to have been reserved for Purcell, himself through life a "most distinguished singer," to bring to perfection the airs and graces of the "solo" anthem.

During this period instrumental music began to assume new and individual importance, and to exercise vast influence upon the general progress of the art. Apart from the frequent employment of instrumental accompaniments by anthem composers, the effect of such additions to the purely vocal element upon their style and manner of writing is clearly traceable from the time of Pelham Humfrey downward.

Some interesting notices of this important change and of the general performance of anthems in the Chapel Royal may be gleaned from the diaries of Pepys and Evelyn. To quote a few: Pepys, speaking of Christmas day there in 1662, says, "The sermon done, a good anthem followed with vialls, and the King came down to receive the Sacrament." Under the date November 22, 1663, recording his attendance at the chapel, the writer says: "The anthem was good after sermon, being the fifty-first psalme, made for five voices by one of Captain Cooke's boys, a pretty boy, and they say there are four or five of them that can do as much. And here I first perceived that the King is a little musical, and kept good time with his hand all along the anthem." Evelyn, on December 21, 1663, mentions his visit to the chapel, and records it in the following important passage: "One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the *first* time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skillful!"

The development of the simple stringed quartet of Charles the Second's royal band was rapid and important. Purcell himself wrote trumpet parts to his celebrated "Te Deum," and in 1755 Boyce added hautboys, bassoons, and drums to the score. Handel's Chandos anthems were variously instrumented; among them, in addition to the stringed quartet, are parts for flutes, oboes, bassoons, and trumpets; though all these instruments are not combined in any single piece. After this, with Haydn and Mozart shining high in the musical firmament, it was but a short and easy step to the complete grand orchestra of Attwood's coronation anthems.

Third Period, 1720-1845.—Greene, Boyce, W. Hayes, Battishill, Attwood, Walmisley. At the beginning of this period the anthem received little accession of absolute novelty; yet, probably owing to the influence of Handel, it found able and worthy cultivators in Greene and several of his successors. "I will sing of Thy power" and "O clap your hands," Greene; "O give thanks," and the first movement of "Turn Thee unto me," Boyce; with "O worship the Lord" and "Praise the Lord, O Jerusalem," Hayes, are admirable examples of these several authors. To Battishill we owe one work of eminent and expressive

beauty: his "Call to remembrance" seems like a conception of yesterday, so nobly does it combine the chief merits of our best modern Church composers with the skill and power of the elder masters. "Withdraw not Thou" and "Grant, we beseech Thee," Attwood, with "Remember, O Lord" and "O give thanks," Walmisley, belong almost to the present day. With names so familiar in "quires and places where they sing" this brief record of notable anthem-writers of the past may be fitly closed.

The number of anthems composed previously to 1780, and scattered among the manuscript part-books of cathedral libraries, considerable though it be, represents but imperfectly the productive powers of the old-English school. It is probable that many hundreds of such pieces have been irretrievably *lost,* either by the sacrilegious hand of the spoiler or the culpable neglect of a mean parsimony. Of the seventy-one anthems written by Blow, and sixty by Boyce, as composers to the Chapel Royal, how few remain, or at least are accessible! And, to glance farther back, where are the missing outpourings of the genius of Orlando Gibbons, or the numerous "composures" of all his fertile predecessors? The principal treasures actually preserved to us are contained, for the most part, in Day's collection, already mentioned, Barnard's "Church Music," the volumes of Tomkins, Purcell, Croft, Greene, and Boyce, the collections of Boyce, Arnold, and Page in print, and of Aldrich, Hawkins, and Tudway in manuscript, that of the twenty-two anthems of the madrigalian era, edited by Dr. Rimbault for the Musical Antiquarian Society, and Sir Frederick Ouseley's edition of Gibbons already mentioned.

Foremost among all foreign contributions to the English school of Church music must be placed the twelve anthems written by Handel for his princely patron the Duke of Chandos. Standing apart from any similar productions composed on English soil to texts from the English Bible and for the chapel of an English nobleman, these works of England's great adopted son may justly be claimed as part of her rich inheritance of sacred art. Belonging to a class suited for special occasions are the funeral and coronation anthems of the same master. These, together with Mendelssohn's stately yet moving psalms and anthems —some of them also composed to English words—may be legitimately adopted as precious additions to the native store of choral music.

Widely different from such genuine compositions are those adaptations, in the first instance from Handel by Bond, and later on from masses and other works, which have found their way into use in England. Whether in these we regard the application of strange words to music first inspired by other and widely different sentiments, or the affront to art involved in thus cutting and hacking the handiwork of a deceased master (even in his lightest mood) for the sake of pretty phrases or showy passages, such adaptations are radically bad and repugnant to all healthy instincts and true principles of feeling and taste.

Concerning the choice of the anthem the same clerical and high authority before quoted remarks that "it ought to be a matter of deliberate and religious study"; and being a "prescribed part of the service, every notion of ecclesiastical propriety dictates that it should harmonize with some portion of the service of the day." Dr. Jebb further says that "at each of the particular seasons of the year it would be well to have a fixed canon as to the anthems from which a selection should invariably be made." These opinions carry conviction with them, and need no enforcement.

In counterpoint and its concomitants, the great works of former ages will scarcely ever be equaled, still less surpassed. Yet, while the English Church can reckon among recent writers S. S. Wesley, whose anthems, whether for originality, beauty, or force, would do honor to any school or country, together with the genial and expressive style of Sir John Goss, and the facile yet masterly art of Sir Frederick Ouseley, not to mention well-known living men, England may be well content with the present fortune of the anthem, as well as hopeful for its future.

CHAPTER XXII

ORATORIO AS AN ART-FORM

Definitions—Oratorio and Opera—Secular and Sacred—Distinction of Forms—Oratorio Compared to a Cathedral—The Highest Form of Musical Art.

THE definitions given of oratorio in most musical text-books may be summarized as follows: Oratorio form embodies the same mode of construction as opera—it is built up of recitatives and arias for solo voices (singly and concerted), as also of choral and instrumental numbers. These latter include the overture, which is usually written in strict classical form. In opera the dramatic and secular elements are uppermost; in the oratorio, the text being taken from Scriptural or sacred sources—albeit one great event or series of consequent incidents and lines of thought are followed out as consistently as possible—interest is maintained rather by an appeal to the intellectual than the sensual attitude of the mind. Idealism rather than realism is aimed at.

Yet the oratorio is not reft of tendencies dramatic and personal. Although Frédéric Louis Ritter defines it as "sacred art for art's sake," still he subsequently refers to it as "the highest form of musical dramatic art, in the sense that it possesses as foundation and contents the deepest and loftiest ideas of Christian religious-moral life. Its heroes and heroines are the ideal instruments and messengers of divinity. Their struggles, their triumphs, are those of high and noble souls. The strains with which the composer expresses their emotions, their feelings, must thus aim at the freest and most ideal perfection. . . . The chorus, forming one of the most important factors in the oratorio, not seldom concentrates in itself all the rays of the central idea of the composer's sacred, dramatic expression and inspiration. The purely sentimental, the realistic passionate—the reflex of human life in its continual conflicts and struggles, and the necessary basis of opera—do not find such a conspicuous place in the oratorio."

When contrasting the dramatic and epic powers which respectively distinguish the two greatest of musical art-forms—opera and oratorio—from each other, William S. Rockstro writes as follows.: "Dramatic expression necessarily presupposes the presence of the actor, who describes his own emotions in his own words. Epic power is entirely subjective. Its office is so to act upon the hearer's imagination as to present to him a series of pictures—whether of natural scenery, of historical events, or even of dramatic scenes enacted out of sight—sufficiently vivid to give him a clear idea of the situation intended to be described. Now, if in 'Deeper and deeper still' Handel has given us a convincing proof of his power as a dramatist, it is equally certain that, in the Flute Symphony to 'Angellati che Cantate' in 'Rinaldo,' the Pastoral Symphony in 'The Messiah,' and the Dead March in 'Saul,' he has shown himself no less successful as a tone-painter. The perfection of these wonderful pictures may be tested by the entire absence of the necessity for scenic accessories to give them their full force. When Sims Reeves declaims 'Deeper and deeper still' in ordinary evening dress, he speaks as directly to our hearts, and portrays Jephtha's agony of soul quite as truly, as he could possibly do were he dressed in the robes of an Israelitish judge. . . . The value lies in the music itself; the only condition needful for its success is that it should be well performed."

Again, in comparing opera with oratorio music, the secular as opposed to the sacred element in music has been the subject of frequent and varied discussion. The literary text is not always responsible for the solemn, exhilarating, pathetic, or enlivening sentiments which music, *per se*, often awakens. The association of certain words, say some, with certain musical phrases, gives to those phrases a character sacred or the reverse. Others declare that the speed, or rate, of performance has so much to do with the general character of the music that a dance tune, played slowly, may be metamorphosed into a hymn-tune, and vice versa.

The story is on record of a certain young organist who had a partiality for arranging Wagnerian operatic excerpts and playing them as offertory voluntaries. The music chosen gave no offense until it came to the clergyman's ears that his congregation were regaled on Sunday to music originally written for the stage. The young musician was reprimanded for his want of devotional sense as to what was becoming and appropriate for performance at divine service. Feeling somewhat nettled, the Wagnerian determined to have his revenge. Accordingly, the following Sunday, a staid body of worshipers were not a little amazed to hear, during collection, what sounded very like a lively dance tune. After service the organist was peremptorily summoned to the vestry.

"You will please to understand," said the pastor with severity, "that, if you wish to retain your position as director of the music of this church, we cannot have frivolous or secular organ selections played during service."

"I quite understand that, sir," was the reply, "but forgive me if I deny having transgressed to-day. The voluntary you disapproved of was an improvisation on an old hymn-tune, my apology for playing it at a brisk speed being that it was originally so intended to be rendered, as the hymn-melody was adapted from a still older dance."

A somewhat similar situation is narrated of the organist who, being reproved for playing "lively" voluntaries in church, improvised on a popular music-hall ditty taken at "dirge" pace, and was complimented afterward upon the solemnity and appropriateness of his selection by those who did not know the source from which it was drawn. But such "tricks" upon the part of musicians are neither legitimate nor in good taste. The speed of performance doubtless affects the character of the music rendered; but "quick" music is by no means always of a frivolous character; witness the energy and earnestness of some of the most rapid and florid of Johann Sebastian Bach's organ fugues.

Music has been described as "the language of the emotions." Even as our emotions are swayed by human passion or the divine afflatus, so will the music which emanates from a gifted composer's emotional tone-sense disclose, if we could but diagnose it accurately, the spirit in which that music was written. For oratorio work the musician undoubtedly requires "the sincere reverence of a devout mind, accompanied by a keen appreciation of the inner meaning of the text—a thorough understanding of the spirit as well as of the letter." How fully Handel's grand choruses and sublime arias adapt themselves to the Biblical words chosen, even the ordinary listener finds no difficulty in realizing. With regard to the composition of the "Hallelujah" chorus, the great Saxon is recorded to have said, "I did think I did see all heaven before me, and the great God himself."

The very "forms" utilized in oratorio, though similar to those in opera, are of a more solid and perhaps scholarly character than the solo and concerted numbers written for the stage. In chorus work, particularly, we see the difference between these two great art-products. The opera chorus is, of its nature, light and fragmentary. Inner parts cannot be too complex, or even the best drilled of chorus-singers, having to memorize these parts, would have to face almost insuperable difficulties. The sentiment of the opera chorus is, indeed, usually of such an evanescent nature —the mere expression of a passing phase of emotion,

or the description of a temporary dramatic situation—that counterpoint and canon, still more fugue, would seem strangely labored and out of place. In the oratorio chorus, on the contrary, the grand embodiment of one mighty thought or precept, or the description of a solemn, strong, or impressive incident, calls for majestic, solid, and erudite treatment; and hence upon the chorus the oratorio composer should lavish all the wealth and proficiency of his musicianship. Whether in choral or fugue form, the oratorio chorus should have an artistic value of its own, as a piece of polyphonic writing, which is not looked for in the corresponding operatic choral number.

We may therefore best describe the distinction between opera and oratorio by observing that dramatic or emotional sentiment in the sacred work is expressed more often *collectively;* whereas in the secular work the thread of the narrative, story, or main idea is generally left to *individual* exposition. The introduction of a chain of choruses—such as we find in Handel's "Israel in Egypt," for example—finds no parallel in opera. The whole construction of the sacred drama is indeed opposed to personality or individualism, save in an idealized sense. Thus in "Elijah" we see rather the messenger of Divinity than the man; whereas, in a work like "Tannhäuser," the man and the woman are the center-pivots around which revolve the interest and action of the whole. The treatment of the opera is, in short, lyrical, as contrasted with the choral development of the oratorio.

If, as is generally allowed, chorus work is the highest achievement of the expert composer, the oratorio gives most scope for the display of the greatest musical gifts and erudition. That few have succeeded in investing this superb art-form with lasting interest is attested by the fact that we possess, compared with other classes of composition, so few really great oratorios.

The oratorio has been aptly compared to a cathedral. The fanciful thought seems to have struck many authors, probably independently of each other. Thus we have it from the German philosopher Schelling; the French writer Mme. de Staël (in "Corinne"); and the Irish novelist Frank Frankfort Moore presents the idea in "A Nest of Linnets." A character in this book, Mrs. Abingdon, a charming actress, thus speaks of the composer of "The Messiah": "Oh, I can only think of Handel as a builder of cathedrals. Every oratorio that he composed seems to me comparable only to a great cathedral, glorious within and without, massive in its structure, and here and there a spire tapering up to heaven itself, and yet with countless columns made beautiful with the finest carving. . . . If the music of 'Messiah' were to be frozen before our eyes, would it not stand before us in the form of St. Paul's?"

To follow out this pleasing conception, one might perhaps add that the sacred edifice of the oratorio has for its foundation and paving, the orchestra; for its masonry, pillars, and lofty roof, the chorus work; while the "storied windows richly dight," the marble pulpit, altar, and font, represent the solo or solo-concerted numbers, each a gem of tone-constructive art, beautiful to the ear as the architectural features named delight and astonish the eye. Just as the cathedral is one of the highest triumphs of the designer's and builder's art, so the oratorio is in the front rank of all that is noble and exalted in the output of the creative musician. As the cathedrals form the "sights worth seeing" of great cities, so the study and the performances of oratorios offer opportunities for culture, experience, and widening of musical thought to the student—amateur and professional musician—which cannot be surpassed. The stability of first-class oratorio music is proved in the most conclusive way by the familiarity of all classes of hearers with such works as Handel's "Messiah" and Mendelssohn's "Elijah." The multiplication of great works like these is no more looked for than we would look for many great cathedrals in the same towns. If anything went to prove the value of the "Book of Books," it would be the fact that the grand music of the best oratorios, being wedded to imperishable words, partakes of that imperishability, and seems never to grow stale or out of date. The *immortality* of foremost oratorio music is that which, to thoughtful minds, makes one realize the infinite possibilities of the divine art. Music can charm us at all times with strains exhilarating, joyous, tender, plaintive, pathetic, and meditative; it can thrill the emotions or soothe angry or frantic passion; best of all, it can raise the soul from earth to heaven, as when, for instance, we listen to that pure and beautiful melody, "I know that my Redeemer liveth," or that restful sacred song, so replete with comfort for many aching hearts, "O rest in the Lord, wait patiently for him; and he shall give thee thine heart's desire."

CHAPTER XXIII

THE SACRED MUSICAL DRAMA

Stage and Pulpit—Ancient Musical Drama—Early Christianity and the Stage—Sacred Plays in the Church—Outside of the Church—The Miracle Play in England—Music in the Sacred Plays.

MUSIC being possible to us under nearly all phases and forms of existence, we need not wonder that it largely affects things commonly distinguished as secular and sacred. We have seen that oratorio is what may be called a sacred poem, usually of a dramatic character. We have now to refer to an extraordinary combination of apparently opposing elements in connection with which music plays an important part. The stage and the pulpit have quite generally been assumed to be at variance with each other. Yet, in the so-called dark ages, when the majority of people were illiterate, the stage was positively found in the Church itself; and from this most potent of pulpits—whether erected within sacred edifices, or set at street corners, or in the market-place—were promulgated, under the names of Mysteries, Moralities, and Miracle Plays, Scriptural doctrine and dogma, and dramatized versions of the great epochs and incidents of Holy Writ. To vary and intensify these representations, music, both sacred and secular, was introduced at the interludes. Gradually the language of sound, in the shape of chorus-singing, crept into the body of the performance itself. From such beginnings arose the idea of the sacred musical drama, to be subsequently freed from the trammels of action, and idealized in the form of the oratorio.

The idea of associating music with the drama first came into artistic prominence among the ancient Greeks. Although the exact nature of the music linked with the works of Æschylus, Sophocles, and Euripides is shrouded in obscurity, we may conjecture that it was mainly choral; or, as has been suggested with some plausibility, the actors intoned their parts. The Romans copied the Greeks in their dramas as in other things; but the copy, under the brutality and sensuality of imperial Rome, soon degenerated into a parody, or rather a coarse caricature of the original; and it is certain that the accompanying music, being associated with unwholesome surroundings, shared the degradation of the text to which it was wedded. In time, Roman drama became thoroughly obnoxious to all moral sense, and the earnest-minded saw that, if any purification of the stage was to be attempted, it was necessary to revert to Greek models.

It is curious to read that the first attempt toward the regeneration of the drama was the production of a Passion Play (the Passion of Christ and the Sorrows of the Blessed Virgin), attributed, perhaps erroneously, to St. Gregory Nazianzen (fourth century). This curious work is said to have been constructed closely upon the lines of Greek tragedy, save that there were no lyrical choruses. It is particularly interesting to the classical scholar, as it contains several hundred lines of Euripides not found elsewhere.

Thus early did the sufferings and death of the Redeemer afford a grand theme for the purification and exaltation of a debased art-form. In this dramatizing of the story of the Saviour's self-sacrifice, devout minds of the day saw also a ready and effective means of impressing the theme and doctrine of Christianity upon an unlearned and ignorant multitude. Church ritual might solemnize and overawe for the moment; but there was something to be memorized and talked about in the visual representation of the sufferings of the Man of Sorrows. Thus the very means that had hitherto been used as a tool of licentiousness, now, in the hands of the ministers of the new religion, became a mighty factor in the moral enlightenment and instruction of the people. It is even recorded that a learned nun of Saxony wrote six plays after the design of those of the comic poet Terence, in order to show that "much better comedies [than his] might be written to inculcate strict moral and religious teaching." A scene, supposed to be humorous, in one of her plays relates how a number of holy women, being imprisoned in the kitchens of his palace by a wicked Roman governor, by devoting themselves to prayer diverted their captor's obnoxious attentions from themselves, and caused him, in a fit of madness, to make love instead to the pots and pans in his scullery!

Briefly tracing the history of religious drama from its first indications, we find, in the thirteenth century, St. Francis of Assisi representing at his forest altar the scene of the Nativity—a young girl, with a baby in her arms, taking the part of the Virgin and Child, St. Joseph also being personated, and the *mise en scène* including the introduction of a live ox and ass. At Christmas time it was early customary for the shepherds to come into Rome from Ambruzzi and pipe before pictures of the Virgin. The German peasants also used formerly to go round their villages on Christmas eve in the guise of the Three Kings from the East. From such primitive customs we doubtless have the origin of the sacred drama.

At first the sacred plays, or Scriptural scenes, were enacted only in the churches. Easter in particular was solemnized with impressive and realistic ceremonies. As may be imagined, these representations soon became very popular, and attracted enormous congregations. A special service in Rouen was that of unveiling the crucifix. So large a body of worshipers thronged for admission to witness this spectacle that, in 1316, an archbishop of Worms found it necessary to ordain that the rite should be enacted with closed doors, and before the priests only. From a very interesting manuscript of the thirteenth century we gather the following account of the mode of per-

formance of a Latin play on the Resurrection: Three priests, robed as the three Marys, solemnly walk up the church to where a grave had been prepared, singing a lamentation for the death of the Good Shepherd. At the grave is stationed an ecclesiastic arrayed as an angel, miter on head, and palm in left hand, with branch of candlesticks on the right. Other priests personated SS. Peter and John, and "One arrayed in the likeness of a gardener." Monks, garbed as angels, invite the congregation to see the empty grave, and the cerecloth is held up to view. At this juncture the Holy Women "answer one another with outbursts of joy." The next stage direction enjoins him "who afore was the gardener to come in the likeness of the Lord," appropriately arrayed. The choir then greet him with hallelujahs, and the play ends with the singing of the Te Deum.

It will be seen that music was an adjunct to the ceremony just described. These early sacred representations were, indeed, generally interspersed with anthems for the choristers. Such were the Slaughter of the Innocents, in which the choir-boys personated the children (the fact of the youthful singers being *over* two years old being an unconsidered trifle), the Miracles of St. Nicholas, Adoration of the Magi, Conversion of St. Paul, Raising of Lazarus, etc. All these were written for performance within the church itself, the canticles and hymns of the day were introduced in the course of the representation, and the whole required the simplest of stage accessories, the officiating priests and monks themselves personating all the parts, male and female.

Hilarius, the pupil of Abelard (about 1125), has left three interesting sacred plays in Latin. These are "The History of Daniel" (in which the author collaborated with two other writers), "The Raising of Lazarus" (a favorite subject with the early sacred dramatists), and a "Miracle of St. Nicholas." The subject of the last is as follows: A heathen had hidden treasure under the image of the saint, in the hope that it would be safe there during his absence. Upon returning to repossess himself of his valuables, the owner finds they have been taken away. In anger, he beats the image. Later on, St. Nicholas appears to the robbers and compels them to restore the stolen goods. The unbeliever, when upon a second search he finds that his treasure has been returned intact to him, makes amends to the saint for the desecration of his image and becomes a convert to Christianity. In this play it is also curious to note that there is a refrain in old French. So did the secular element continually creep in, until at length comic interludes were introduced in which the Devil, the often much-abused clown of the sacred drama, became the most popular personage of the presentation.

The churches soon became too small to accommodate the vast crowds that assembled within them to witness the special plays enacted at festival times. From the church the arena of action was removed to the churchyard. This resulted in the desecration of graves; and eventually open spaces in or near the great towns, street-corners and market-places were availed of for the holding of these half-solemn, half-ludicrous mummeries. Once the Miracle Play passed outside the precincts of the church, laymen took the parts hitherto filled by clerical actors; and great bands of performers, which included wandering jugglers, mountebanks, and probably also minstrels, formed themselves into guilds and companies, and made a regular business of performing in the open on the occasion of all the great Church feasts and holydays. The stage used was a high wooden scaffold, with two, or sometimes three, stories. The topmost represented heaven; the middle, earth; and the lower, hell. Sometimes the under portion was utilized as a kind of dressing-room for the performers, while the higher landings were devoted to the action. The costuming appears to have been more glaring than appropriate or reverential. The most sacred personages were arrayed in the most absurd garbs. Thus God was presented with a white coat and gilded face. The Devil was invariably accompanied by a caudal appendage. The fees expended upon the dress, meat, and drink of the performers, as preserved in the old chronicles, make quaint reading.

At length these representations—once they passed from out the sanctity and reserve of the Church and clergy—degenerated into orgies. Biblical truths were still inculcated, but the manner in which this was done was so irreverent, and the most solemn subjects were mingled with the coarsest jesting and buffoonery to such an extent, that the more earnest-minded of the community became disgusted, and efforts were made to put a stop altogether to a practice which permitted such abuses.

The first Miracle Plays produced in England date back to the times of William Rufus. The taste for these performances soon spread through the country. In London, in 1378, the choristers of St. Paul's prayed for the suppression of performances by "inexpert people," which shows that in the widespread popularity of the representations keen rivalry as well as incompetence and sham had to be contended with.

In England the reign of the Miracle Play may be roughly computed to have extended from the time of Chaucer to that of Shakespeare. The final performance at York took place in 1579, when Shakespeare was a lad of fifteen; ten years subsequently Newcastle saw the last of the sacred mummers; Chester patronized sacred plays until the end of the sixteenth century; and in Beverley we hear of their being performed in 1604. The fashion and public taste for the representations finally seem to have died out with the demise of Elizabeth. Thus the fourteenth century saw the religious drama at its height, the fifteenth century witnessed its decay, and the sixteenth its death. The custom still lingers among the peasants of Oberammergau, in Bavaria, where every ten years the thrilling performance of the famous Passion Play attracts crowds of spectators from all parts of the world. In passing, it may be remarked that the so-called Morality differed only from the Miracle Play proper in that it dealt with Scriptural dogma rather than incident.

The introduction of music into these sacred dramas is of particular interest when tracing the events which preceded the production of the first oratorio. In the "Mystère de Jesus," a Breton sacred drama of Hersart de la Villemarque (produced before 1530), scene iv of the second part, "La résurrection," we read that Le Témoin (the witness) is directed to

sing the words of the Angel—"Jesus, que vous cherchez, n'est point ici," etc. In "The Sacrifice of Isaac," an old English religious play, we find the quaint stage direction—"To cheer themselves, they sing a catch." In the Morality "The Castell of Perseverance," there is an exhortation to "Pipe up [mu]sic"; and instances like this could be multiplied.

In one case the very tune sung on a specific occasion has come down to us. We refer to the celebrated "Hymn of the Ass." At the "Donkey's Festival," a somewhat ridiculous rite held to commemorate the flight into Egypt of Joseph with Mary and the Holy Child, a donkey was solemnly led into church caparisoned in the gown of a monk. Occasionally it was ridden by a young girl, with a babe or doll in her arms, to represent the Virgin and Child. As the procession advanced up the aisle, the officiating clergyman sang the Latin hymn "Orientis partibus." At the end of each verse, the priests and people responded with "Hez, sir Ane, hez," and other grotesque imitations of the brayings of an ass. Such absurdities naturally offended those of serious religious principle; but for a long time the Donkey's Festival was one of the most popular of these representations, especially in France, where the history of the sacred drama well repays the attention of curious readers.

CHAPTER XXIV

THE BIRTH OF ORATORIO

The Work of San Filippo de' Neri—The Dawn of Sacred and Secular Dramatic Music—The First Oratorio—Opera, Oratorio, and Cantata Work—The Tragic Romance of Stradella—Alessandro Scarlatti as a Composer of Sacred Music—Oratorio among the Venetians—The Adolescence of Oratorio.

IN the preceding chapters we have seen the tendency of the human mind toward a realistic—pictorial and dramatic—demonstration of man's beliefs and emotions. It was reserved for the devout insight of San Filippo de' Neri, a Florentine who was admitted to the Roman priesthood in 1561, to strike a happy mean between the severity of Church musical ritual and the abuses which had crept into the semisecular representations of sacred drama. Shortly after his consecration, Neri founded a congregation of clergy at Rome, whose gatherings he endeavored to make instructive and attractive. Sacred songs, hymns, and psalm-singing interspersed his exhortations, and he instituted the rendering of sacred plays. As the drama was mounted in the vestibule or vestry of the chapel—generally called the oratory—whither priest and congregation adjourned before and after the sermon, the term oratorio came to be applied to the performances themselves.

The doings of the Congregation of the Oratory naturally attracted the attention of poets and musicians; and it was reserved for a woman, the gifted Laura Guidiccioni, to write the libretto of the first work which received the regular title of oratorio. This sacred drama was entitled "Rappresentazione di anima e di corpo," and was constructed somewhat after the fashion of the then very popular Moralities, being rather allegorical and doctrinal than descriptive of a Scriptural incident. The music of this first oratorio was composed by Emilio del Cavalieri (born about 1550).

The principal characters were Time, Life, the World, Pleasure, the Intellect, the Soul, the Body, two Youths, who recited the prologue, and the Chorus. The orchestra, consisting of five instruments, was hidden from view, but the characters were directed to carry instruments in their hands and pretend to accompany their voices at the proper times. Complete and curious directions were given for the performance.

The most astonishing direction is that in which the introduction of the ballet is sanctioned with all seriousness. This is the more remarkable as Cavalieri's work was written to be rendered in the oratory of the new church of Neri, Santa Maria in Vallicella. The fashion of the times, however, for bringing the light and even comic element into the sacred plays of that epoch, is to be remembered; and it might also be remarked, in passing, that the sacred dance is not inseparable from religious ritual, King David himself having danced before the ark of the Lord.

This first oratorio coming out at the same time (1600) as Jacopo Peri's "Euridice," the first opera, marks the commencement of an epoch destined to bear luxuriant fruit in the departments of both sacred and secular drama. At the start there was little difference, save that of subject-matter, between the two great art-forms. The new stilo recitativo (or vocal declamation), which Peri claimed to have invented upon the traditions of Greek dramatic intonation, was at once utilized in oratorio; and in all musical constructive effects—overture, aria, chorus, etc.—opera and oratorio advanced at the beginning upon similar lines.

With Giacomo Carissimi (1604-74), who became

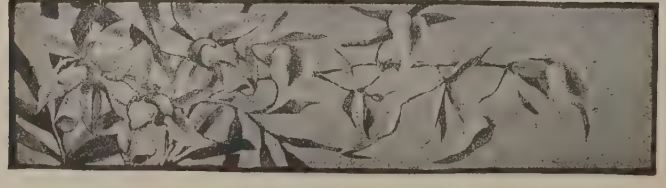
famous as a writer of sacred cantatas, oratorio seems to have taken the first step toward idealism as opposed to the realism of opera. The cantata was essentially intended to be *sung* rather than acted. The text to which cantata music is set is, or should be, lyrical rather than epic or dramatic in character. It was the trend toward contemplation rather than demonstration—a trait we recognize first, perhaps, in the cantatas and oratorios of Carissimi—that suggested the throwing of a deeper and more serious musicianship into the composition of oratorio work. This resulted in the production of that distinguishing feature of all the greatest oratorios, strong and scholarly chorus work. For his oratorios Carissimi chose such subjects as "Jephtha," "Solomon's Judgment," "Belshazzar," "David and Jonathan," etc. His recitatives and choruses are particularly fine.

Of Italian composers of oratorio who were influenced by the example of Carissimi, doubtless the two most important were Alessandro Stradella (born about 1645) and Alessandro Scarlatti (1659-1725). Stradella's life-story was a romantic if pathetic one. He had eloped with a young lady, Hortensia, the betrothed of a nobleman. Hortensia's aristocratic lover relentlessly persecuted the pair, and, in the end, Stradella was assassinated when visiting Genoa by banditti in the pay of his rival. Stradella's works are as yet in manuscript, but they are described as being full of musicianship and expression. The best-known of his oratorios are "Susanna" and "San Giovanni Battista." A touching tale is told of the first performance of the latter. Assassins, hired by his wife's admirer, were among the audience who thronged to the church to hear the new work performed. They had intended to seize the occasion as a favorable one for wreaking a jealous man's dire revenge upon the composer; but so deeply stirred were even these villains' hearts by the beauty of the music that they afterward sought out Stradella, confessed their murderous plan, and asked the musician's forgiveness. How much credence may be given to the story it is impossible to say. It had possibly some foundation in fact, and appears to suggest that music may, under fitting circumstances, check the basest of human crimes, and that the music of Stradella's "San Giovanni" must have been considered a masterpiece of devotion and moving power when it was accredited with thus turning aside the murderer's knife. It is interesting to note, in passing, that the German composer Flotow has written an opera, "Alessandro Stradella," the plot of which embodies the main romantic incidents of the ill-fated composer's career.

Scarlatti, the pupil of Carissimi, is famed as being one of the greatest of the celebrated school of Neapolitan composers. "As a composer," says Naumann, "Scarlatti was greatest in his sacred works. It is these that specially represent the 'Neapolitan style,' a style which for nearly a century retained a high place in the musical world." The oratorios attributed to Scarlatti are: "I dolori di Maria," "Il Martiro di Santa Teodosia," "San Filippo de' Neri," and "Passio Domini nostri Jesu Christi secundum Johannem." The latter work especially deserves attention as being a predecessor of the passion oratorios of Johann Sebastian Bach. Several contemporaries of Scarlatti wrote oratorios, some of which, had we space, might well be noticed here.

Almost under the heading of oratorio work come the settings of the Psalms by Benedetto Marcello (1686-1739), one of the greatest musical and political luminaries of the Venice of his day. Marcello was a nobleman by birth and position; yet it speaks much for the esteem with which music was then regarded, seeing that a man highly placed as he made a serious study of the art, and desired to be regarded as a professional musician. The works referred to are particularly interesting, as Marcello therein utilizes as themes several well-known Jewish synagogal melodies. The fact that sacred, in place of secular, tunes are adapted, seems a foreshadowing of the subsequent oratorio treatment of the Protestant chorale (or hymn-tune) in the compositions of Bach and Mendelssohn.

Thus gradually, from the fusion of many ingredients and under a vast variety of surroundings, we begin to see modern oratorio take shape. All musical influences, being brought to bear upon religious thought, were instrumental to the forthcoming of sacred musical drama in its highest and noblest sense. This height was reached mainly through the work of great German composers.



CHAPTER XXV

RELATION OF THE CHORALE AND THE PASSION TO ORATORIO

Luther and the Chorale—First-fruits of the Lutheran Chorale—Early German Passion Music—Bach—The Matthew Passion—The John Passion—Protestantism and the Oratorio.

WITH the Lutheran Reformation, the popularity of a new musical form, the chorale, did much to influence the sacred compositions of German musicians. Long after his own soul-emancipation had been attained—when, in mounting St. Peter's staircase at Rome as an act of penance, a divine voice seemed to whisper in his ear, "The just shall live by faith"—Luther found the chorale one of the greatest of exhilarating influences upon the minds of the people whom he sought to elevate and instruct. And it was this very Lutheran chorale, upon its being introduced with all the most expert devices of musicianship into the oratorios of Bach and Mendelssohn, that gave to oratorio, when transplanted from Italy to Germany, all the majesty, grandeur, and intensity which characterize this noblest of all outcomes of musical art.

Being himself an enthusiastic musician, and possessing not only a fine voice but the composer's instinct, Luther conceived the idea of writing hymns in the vernacular; and these, with the help of his professional friend Walther, he had the satisfaction of seeing arranged to strong flowing melodies which could be easily taken up and memorized by a large body of people.

The chorale also made its influence felt in nearly all the higher departments of German sacred music of the epoch that followed. Particularly was this so in the great examples of passion music which preceded the noblest of all passion oratorios, that according to St. Matthew by J. S. Bach. Among the predecessors of Bach in this form of music were Heinrich Schütz (1585-1672), "the father of German music," Johann Sebastiani (born 1622), and Reinhard Keiser (1674-1739).

Through the strong popular element of the Protestant chorale, the earnest and solemn recitatives of Schütz and Sebastiani, and the infusion of a certain dramatic element into the sacred narrative of Christ's sufferings and death by Keiser and his librettist, oratorio form, transplanted from Italy to Germany, gradually assumed elements of construction which were destined to be evolved and glorified to the highest degree by two of the greatest of the tone-poets, J. S. Bach and G. F. Handel. To Bach himself it was reserved to give to the world, in his passion oratorios, work that has hitherto been unsurpassed for dignity, grandeur, depth, and devotional expression.

Bach's famous Matthew Passion was produced for the first time on the evening of Good Friday, 1729, in the St. Thomas Church, Leipzig, the sermon coming between the two parts after the manner of Neri's procedure at Rome.

The Matthew Passion is written for two complete choirs, each accompanied by separate orchestra and organ. The chorales are particularly solemn and impressive: they are supposed to convey the sentiments of the whole Christian Church, and are such as an ordinary German congregation could render, although the inner harmonies are by no means simple. These majestic hymn-tunes should be sung very slowly. The instrumentation of Bach in this noble masterpiece is wonderful, and the polyphony marvelous. The richness of the general tone-painting grows upon us the more intimately we become acquainted with the eminently modern construction of the fine choruses and stately recitatives. "In this great work," says W. S. Rockstro, "the German form of 'Passions Musik' culminated; and in this it may fairly be said to have passed away: for, since the death of Bach, no one has seriously attempted, either to tread in his steps, or to strike out á new ideal fitted for this peculiar species of sacred music."

Besides the Matthew Passion, the only one of the five sets composed by Bach that we now have, and know to be his work, is the John Passion. In this are found many resemblances to previous Lutheran settings of the sacred narrative. Chorales are numerous throughout the work, and are remarkable, in many instances, for their chromatic treatment. An exceedingly beautiful aria is that entitled "I follow thee also, my Saviour, with gladness." It might well be considered the song of "that disciple whom Jesus loved." It is written for a treble voice, and while not free from difficulty in phrasing and execution, yet there is a certain ingenuity and simplicity—almost childlike confidence and faith—about the flow of the melody that invests this number with peculiar charm for singers and listeners.

Thus we see how Protestantism, with its distinctly human badge of the people's sacred song, or chorale, added the finishing touch of solidity, universality, and grandeur to the sacred edifice of the oratorio. It was as if, through the newly erected cathedral of noblest tone-forms, the grand voice of the organ pealed forth for the first time, filling every nook and crevice with glorified sound, the music ascending, in wave upon wave of vibrating air, to the highest pinnacle and dome, and shaking even the "storied windows" with the throbbings of its mighty pedal pipes.

CHAPTER XXVI

THE ORATORIOS OF HANDEL

His Italian, German, and English Oratorios—"Israel in Egypt"—"Saul"—Handel in Ireland—"The Messiah"—Other Great Oratorios of Handel.

FOR details of the life and general works of George Frederick Handel (1685-1759), as well as for those relating to several other great oratorio composers to be spoken of here, the reader is referred to the biographical section of this series.

Handel wrote two Italian oratorios and one German oratorio before writing any of his seventeen English works in that form. He first went from Germany, his native land, to England in 1710, and there he remained practically for the rest of his life.

Among Handel's English oratorios are his greatest works, and of some of the more important of them we will now speak.

After writing numerous works for the stage, and producing the oratorios "Esther" (1720), "Deborah" (1733), and "Athalia" (1733), as well as a variety of other compositions, Handel, worn out with labor and business troubles, withdrew from England to the Continent to recruit his exhausted energies. On his return from the Continent, restored in constitution and spirits, he brought out his "Israel in Egypt," written in the marvelously short space of twenty-seven days. But it met with a very indifferent reception from the public; and, when repeated, the composer found it necessary to introduce Italian solos between the massive choruses in order to induce an audience to sit out a second performance! The grandeur of the double choruses in this noble work is unquestionably unsurpassed in oratorio music.

Our readers, if they are not already familiar with them, are recommended to examine such wonderful numbers as the "Hailstone" chorus, the magnificent fugal chorus "He led them through the deep," and the great bursts of jubilation "I will sing unto the Lord" and "Thy right hand, O Lord." The majesty of these choral numbers perhaps appeals to us in its full force only when rendered by singers numbering thousands, and where there is ample space for unlimited volume of sound. In "Israel in Egypt" also occurs the noted duet "The Lord is a man of war," now usually and most appropriately rendered as a two-part chorus for male voices.

Following upon "Israel" came the fine oratorio "Saul," the many beautiful numbers of which the space at our command does not permit us to specify. We cordially agree with Frederick Crowest that Jonathan's aria, "Sin not, O King," is an especially impressive number, and that the treatment of the "infernal music" is very striking and wonderful. But "Saul," the Dead March in which is almost all of the work wherewith the public is now widely familiar, met with little better fate than that of "Israel."

Then arrived a crisis in the life of Handel, and with it an event which will ever stand out like a beacon-light in the history of the world's music. We refer to the fact that Ireland, the land of the harp, whose folk-song heritage is one of the richest and most venerable in the world, was destined to be the scene of the production of that first of all oratorios, "The Messiah."

The special circumstances inducing Handel to visit Ireland were: the invitation of the Lord Lieutenant; the advantage of having his friend Matthew Dubourg resident in Dublin; the opening of the Great Music Hall, as Neale's Music Hall was called; and the negotiations into which he had entered with the friends of three charitable institutions. The Great Music Hall in Dublin had been opened for concerts and musical performances about four weeks before the "Great Saxon" started for Ireland. The three charitable institutions referred to were beneficiaries of the first production of "The Messiah."

There has been a great deal of debate as to the length of time which Handel took to compose "The Messiah." According to the record in Handel's own handwriting, in the original score of the oratorio (now in Buckingham Palace), the work was commenced on August 22, 1741, and completed on September 14. Such marvelous speed of output in such a musical masterpiece seems almost incredible; but with genius there is nothing impossible. Handel may have conceived the whole work *mentally* before he committed it to paper. Anyway, we may gather that the undertaking inspired him to an extraordinary extent.

Handel, after writing "The Messiah," left London for Ireland in November, 1841. On the way he was weather-bound at Chester. Here, it is said, desirous of trying some of the hastily transcribed choruses of his new work, he placed the parts before some of the best cathedral singers of the town. An amusing anecdote (which, though often quoted, will bear repetition here) is narrated in connection with this "trying through" of "The Messiah" parts by the Chester choir. Among the vocalists was one Janson, who had a very good voice. When it came to reading "And with his stripes," the good man failed several times to interpret his part correctly. Handel, who was particularly sensitive to a wrong note, and who was irascible often to an acute degree—his wig, in particular, being perturbed to an alarming extent—when his ear was offended, lost his temper and exclaimed in broken English: "You schountrel! Tit you not dell me dat you could sing at soite?" "Yes, sir," was the reply of the mortified singer, "and so I can; but not at *first sight*."

Handel was more than four months a resident of Dublin before "The Messiah" was produced, April 13, 1742. During that period he gave series of concerts, consisting mainly of his own works, and all these were most heartily and enthusiastically patronized and enjoyed by the warm-hearted Irish people, for whom Handel always expressed the highest esteem. At length the rehearsal of "The Messiah," to which ticket purchasers were admitted, took place. This was on Thursday, April 8, 1742. The Music Hall was crowded with the *élite* of the city, and the intensest enthusiasm prevailed. The work was "allowed by the greatest judges to be the finest composition of music that ever was heard." The first public performance called forth universal expressions of wonder and delight. In this first performance of the "king of oratorios," the choir was composed of boys and men from the cathedrals of Christ's and St. Patrick's.

The sacred words of "The Messiah" text had been arranged for Handel by Charles Jennens, a highly connected and gifted gentleman between whom and the composer much interesting correspondence took place.

It was only natural that the Irish public should desire a repetition performance of this noble work. This was accorded to them on June 3, in the memorable year named. This was Handel's last performance in Ireland. In course of time he returned to London, where he passed the latter part of his days in honor and affluence.

"The Messiah" was heard for the first time in London on March 23, 1743. The success and appreciation accorded to the great work was instantaneous. The King (George II), who was present at this first London performance, is said to have risen to his feet during the singing of the "Hallelujah Chorus"; a custom since usually followed, not only on account of the example thus set, but also from the innate feeling of a large assemblage that such homage is fitting to the majesty of Handel's work.

A few passages in "The Messiah" may be remarked upon. Perhaps nothing was ever conceived in all music more beautiful than the reiterated major chords which succeed the wailing minor of the overture in the introductory symphony to "Comfort ye my people." They speak the "comfort" long before the word is sung. Nearly the whole of the first part is solemnly prophetic, though not without descriptive touches—as in "Thus saith the Lord" and "The people that walked in darkness"—working gradually up to the tremendous climax at the words "Wonderful! Counselor!" After this, we have a picture such as no one short of Raphael could have displayed upon canvas, introduced by the "Pastoral Symphony," and terminating with "Glory to God in the highest." In this chorus the trumpets are heard for the first time—and without their natural bass, the drums, which Handel considered out of place in an anthem sung by the "heavenly host." Then follows a burst of irrepressible joy, in the brilliant aria "Rejoice greatly"; and then the prophetic comfort again, in "He shall feed his flock" and "His yoke is easy."

The second part differs entirely from this. It begins by calling upon us to "Behold the Lamb of God," and then paints the agony of the Passion, not in its separate details, but as one great and indivisible sorrow, which is treated with a tenderness of feeling such as is nowhere else to be found; beginning with the unapproachable pathos of "He was despised," and bringing the sad recital to a conclusion with the no less touching strains of "Behold and see." The composer has been accused of having taken too low a view of one particular passage in this part of the oratorio. It has been said that in "All we like sheep" he has described the wanderings of actual sheep, and not the backslidings of human sinners. The truth is, he has gone far more deeply into the matter than the critics who have ventured to find fault with him. Rebellion against God is an act of egregious folly, as well as of wickedness. More men sin from mere thoughtlessness than deliberate and intentional disobedience. Handel has looked at the case in both lights. In the first part of the chorus he has shown us what thoughtless sinners do; in the last fourteen bars he describes the fatal consequence of their rebellion, and the price which must be paid, not only for deliberate wickedness, but for thoughtlessness also. After the last recitative of this division of the work, "He was cut off," comes a gleam of hope, in "But thou didst not leave," followed by the triumphant "Lift up your heads"; and again through a series of airs and choruses of transcendant beauty, we are led on, step by step, to that inimitable climax in which, disguising his contrapuntal skill under the deceptive appearance of extreme simplicity, Handel himself seems to have fixed the limits beyond which even his genius could not soar—for not even the learned and supremely gorgeous Amen with which the oratorio concludes can be said to exceed the "Hallelujah Chorus" in sublimity.

The difficulty of keeping up the hearer's interest throughout the third part, after having already wrought him up to so great a pitch of excitement, was one under which any ordinary composer must of necessity have succumbed; but in truth this third part is another miracle of art. Not without careful consideration, we may be sure, did Handel begin it with an aria of surpassing beauty, though only accompanied by a thorough-bass, with violins in unison. Any more elaborate combination would have served as a foil to the preceding chorus. But this takes such new ground that it immediately attracts attention; and from it the composer works up, through a series of masterpieces, to the only chorus in the world that will bear mentioning in the same breath with the "Hallelujah"—"Worthy is the Lamb," with its fitting conclusion, the Amen.

Of the oratorios that followed "The Messiah" in marvelously rapid succession—"Samson," "Joseph," "Belshazzar," "Hercules," "Occasional Oratorio," "Judas Maccabæus," "Joshua," "Solomon," "Susanna," "Theodora" (Handel's favorite), and "Jephtha"—it is not possible, in the space at our disposal, to speak in detail. These are noble works, massive, impressive, and worthy of more frequent hearings than they obtain. We have dwelt upon "The Messiah" in particular, as its unchallenged position as the chief of oratorios deserves that attention. It is too well known to need further comment as to its contents, the many glorious numbers that compose it being as familiar as the sacred text itself to nearly every section of the community.

Next to "The Messiah," perhaps "Judas Maccabæus" is the most frequently heard of all Handel's other oratorios to-day. The chorus work of "Judas" is particularly popular with choral societies, large and small, the tuneful "See the conquering hero comes," and such dramatic numbers as "We hear the pleasing, dreadful call," which follows the Jewish leader's stirring solo "Sound an alarm," affording admirable effects at a minimum of difficulty in the rendition. Some of the arias in "Judas" are also remarkably fine, and written in the true Handelian spirit; for instance, "From mighty kings," giving full scope for the display of a cultured florid soprano. All Handel's oratorios might indeed have obtained wider familiarity than they have done had it not been that they were so overshadowed and eclipsed by the surpassing magnificence and universality of "The Messiah" that they might aptly be compared to marigolds surrounding a sunflower, beautiful in themselves, but insignificant when matched with the giant growth. Truly the great tone-cathedral of Handel's "Messiah" is an erection of which all nations of the world may be proud, and for which humanity must be ever grateful.

CHAPTER XXVII

HAYDN'S "CREATION" AND "SEASONS"—BEETHOVEN'S "MOUNT OF OLIVES"

Influence of "The Messiah"—Production of "The Creation"—General Characteristics of this Great Oratorio—How England Influenced Haydn—His Humor and Devotion—Beauties of "The Creation"—The Choruses—Some Favorite Solos—Haydn's "Seasons"—Beethoven's "Mount of Olives"—Beethoven a Hero-Worshiper—Representation of a Divine Hero.

HOW wide and wonderful indeed has been the influence of Handel's "Messiah" will perhaps never be fully computed. It appeals to men and women of all classes and grades of social and intellectual standing; it furnishes the most appropriate and impressive Christmas and Easter sacred music; it is a standard work for musical societies and all great choral organizations; it supplies unsurpassable and indispensable items for the repertoires of all great singers; lastly, as moral elevator, spiritual comforter—the solace of human sorrow and the strengthener of Christian faith—"The Messiah" undoubtedly wields a power that is immeasurable.

Perhaps no greater tangible result of this noble masterpiece could be named than that it was the inspiration which urged Joseph Haydn (1732-1809) to the composition of his famous oratorio "The Creation." Having listened in England to his great predecessor's noblest output, and being powerfully moved by the majesty of the "Hallelujah Chorus," Haydn determined to celebrate his declining years by the production of a work on similar lines. If "The Creation" scarcely rises to the sublimity of "The Messiah," it yet never fails to charm us by its bright melody and sunny imagery. It seems the outpouring of a spirit ingenuous, unsophisticated, and exultant in childlike faith in Nature's God—a great sacred bird-song of jubilance and praise to the Creator of things animate and inanimate—a tribute to the hand of love and order that regulates the music of the spheres.

As subject-matter for Haydn's grand task, Salomon offered him a libretto, compiled by Lidley from Milton's "Paradise Lost." Later on, after Haydn's return to Vienna, Freiherr van Swieten translated this, introducing many alterations in the text. The work was first heard in public on Haydn's name-day, March 19, 1799, at the National Theater. Its reception was most enthusiastic. Haydn himself was much affected. The next year "The Creation" was performed in London, at Covent Garden, and also in Paris. This was the performance (December 24, 1800) to which Napoleon I was going when he narrowly escaped an infernal machine.

The beauties, structural and emotional, of Haydn's "Creation" might well claim, for their full description, a volume by themselves. We must leave much that we would wish to say unsaid, and only try, by the most general indication, to persuade readers to a closer personal analysis of the work for themselves. A few salient points with regard to the work as a whole, and the circumstances under which it was written, must first have our attention. The entire oratorio is permeated with those personal characteristics which made Haydn, the man, beloved by his circle and contemporaries. Therein is the expert and conscientious musicianship which the composer fought so hard to obtain during the early days of his poverty and difficulties; therein is the innate happy-heartedness of a gentle and sympathetic being; therein is, moreover, all that devout trust in the goodness of the Almighty which neither adversity nor worldly prosperity could shake.

If we add that in the instrumental symphonies and accompaniments of "The Creation" we find the richer modern coloring in orchestration which was afterward to reach such wondrous contrast and blending of tone-tints under the hand of Beethoven, we discover something that makes Haydn's master oratorio a unique production even when placed side by side with Handel's "Messiah." The differing effects which the two works

produce upon us may best be described by the varied feelings aroused when we look at a smiling country landscape, adorned with the flowering hedgerows of May or early June, the noonday sun flooding all with a mellow and golden grandeur; or when we contemplate, almost with awe, the primeval forest, the snow-capped mountain-range, or the mighty, immeasurable ocean stretching to the far horizon, or breaking its billows upon a stubborn rock-bound shore. The rural beauty of Haydn's music is, indeed, striking when compared with the massive grandeur of Handel's works.

The circumstances and surroundings in which "The Creation" was composed were significant. The composer was within four or five years of his seventieth birthday when he set himself to his great task. Behind him were the experiences and triumphs won through his masses, symphonies, and quartets; nor was this his first trial of oratorio form; for, in 1785, he had penned his setting of "The Seven Words of Our Saviour on the Cross." When he was writing "The Creation" he found himself in what may be called ideal circumstances for the evolution of the best work. He had just returned from his second visit to England; and, as a result of the fame and emolument which fell to his lot there, he was enabled to settle down in a retired suburb of Vienna, where he could compose without molestation and free from all anxiety and worry. His successful visits to London had also wrought a marvelous change in his appreciative nature, and had brought him, even upon the borders of his threescore years and ten, into a state of artistic rejuvenescence. The enthusiastic plaudits of the English people kindled and kept burning in his breast a spirit of conscious strength which he knew not he possessed, or knowing, was unaware of its true worth.

Added to these things, the humor of the genial composer, being no longer repressed by any untoward circumstance, reached, in his latter days, its highest artistic development. Oratorio form could not, of course, be supposed to give any opportunity to the "father of humorous tone-poetry"; nevertheless, in the roaring of the lion, and the grotesque grunt of the double bassoon where the ground is described as "trod" by the "heavy beasts," we see a glimpse of ingenious comicality in such mimicry that makes even the most astute of musical critics smile. Turning from the ludicrous to the sublime, like Handel as he descended the vale of years, Haydn, ever deeply religious and fervently reliant upon God for his inspiration, was more than ever devout and fully imbued with the most pious aims and motives when he wrote his "Creation."

The introduction, the "Representation of Chaos," is a wonderful piece of tone-painting. The clarinet arpeggi, blending with appropriate scraps on oboes and horns, invariably strike the listener. The seething of a great mass of instruments, delicate flute passages being mingled with occasional tutti, and the continuous alternations of forte and piano, fill our minds with a vague sense of matter in its primeval, half-molten, formless state. Then succeeds a piece of descriptive recitative for Raphael (bass), followed by a pianissimo reiteration on the strings as the chorus whispers of "the Spirit" that "moved upon the face of the waters." What a stroke of genius is there in the staccato choral phrase (unaccompanied) "Let there be light," followed by the pizzicato chord on the strings which ushers in the grand C major common chord, taken fortissimo in the accompaniment, at the word "light," in the phrase "And there was light!" Very tranquil and beautiful is the flute-colored solo for Uriel (tenor) which follows: "Now vanish before the holy beams"—a strong contrast to the dramatic choral (fugued) passage which succeeds, remarkable for the chromaticism of both its voice parts and accompaniment, "Despairing, cursing rage." One can almost imagine the fell downward swoop of the disobedient angels as they "sink in the deep abyss." Mingled with the tumult—indeed, developed as it were from it—comes that well-known tender little passage on the violins leading into the tuneful choral phrase "A new created world springs up at God's command." And so we might go right through the work, specifying fresh beauties at every point; but it is only possible now to linger briefly upon some of the principal choruses and solos.

Starting with the choruses, "The heavens are telling" stands preëminent. The simplicity and yet expert musicianship of its structure is remarkable. It starts almost as if it were a chorale. Later on we find imitation and fugal development taxed to the uttermost; and yet there is never a sense of confusion or complexity, never a feeling that the composer is displaying his learning at the risk of being misunderstood. Nothing, perhaps, can be named finer than the grand protraction, once the dominant pedal is announced some thirty-eight bars from the close, of tonic harmony. Yet all is carried out so consistently that the ear is never conscious of unrest: there is rather a feeling that we are gradually borne on, step by step, to a glorious cadence, firm and strong, as the "glory of the Lord" is displayed in the firmament. Other admirable choral numbers are the jubilant and melodious "Awake the harp"; the second, "Achieved is the glorious work," with its tuneful double fugue; and the more involved but scholarly final choral number, "Sing to the Lord, ye voices all." The florid trio and chorus, "The Lord is great," is also noteworthy for its neat balance of soli and chorus parts; and a very popular favorite is the solo (soprano) and chorus, "The marvelous work," in which the oboe plays such an important part in the accompaniment.

"The Creation" is particularly rich in descriptive solo numbers. No soprano considers her education complete without a study of "With verdure clad," an aria altered three times before Haydn was quite satisfied with it. Students will note that this fine melody is really written in strict sonata form, having a first and second subject, a middle phrase, and a repeat. "On mighty pens," with its strikingly descriptive orchestration, gives a facile treble good opportunity for display of all-round ability. "In native worth" supplies the tenor with a worthy number; and "Rolling in foaming billows," with the liquid refrain "Softly purling," affords a good bass full scope for the exercise of his specific powers. It will be noticed that the contralto is not catered for. One cannot help wishing that Haydn had represented Eve's womanly sympathy through the medium of a second treble: the solo portions for the newly created man and woman are scarcely at such a high level as the work that precedes.

In "The Seasons" Haydn gives us another distinct expression of himself. Handel could no more have written "The Creation" than Haydn could have written "Israel in Egypt"; nor could any one but Haydn have written "The Seasons"—another work full of delicious imagery, and, if more secular in its character than "The Creation," only just so much so as was necessary in order to bring the music into closer harmony with the subject. The words of this oratorio were also compiled by Freiherr van Swieten, who, delighted with the success of "The Creation," took Thomson's well-known poem as the basis of a somewhat similar work, and persuaded Haydn to undertake the composition, though he himself felt unwilling to trust his then manifestly failing powers. The result found Van Swieten to be in the right. Haydn soon overcame his diffidence, entered enthusiastically into the scheme, disputed manfully over points on which he and his friend disagreed, and produced a work as full of youthful freshness as "The Creation" itself. Not a trace of the "failing power" of which the grand old man complained is to be found in any part of it. It is a model of descriptive writing; true to Nature in its minutest details, yet never insulting her by trivial attempts at outward imitation where artistic suggestion of the hidden truth was possible.

It is this great quality, this depth of insight into the soul of Nature, which places Haydn's tone-pictures so far above all meaner imitations. To this we owe our untiring interest in the scenes depicted in the oratorio; in the delicious softness of the opening chorus, which seems actually to waft a perfumed breeze into the midst of the concert-room; in the perfection of rustic happiness portrayed in the song which describes the joy of the "impatient husbandman"—"impatient" only because he longs to hurry on from one "joy" to another. These things all prove conclusively that Haydn's genius was not failing. Yet, in another sense, he was quite right and Van Swieten wrong: the labor of producing such music was too great for his physical strength. The first performance of "The Seasons" took place at the Schwarzenberg Palace, on April 24, 1801. It was repeated on the 27th, and on May 1; and on May 29 the composer conducted a grand public performance at the Redoutensaal. Its success was as great as that of "The Creation," and Haydn was equally delighted with it; but he was never really himself again, and never attempted another great work. Strange that his last almost superhuman effort, though it cost so much, should in itself have exhibited no sign of the weakness which was soon to become so painfully apparent.

The next work that arrests our attention is Beethoven's "Mount of Olives," his one oratorio. It was mainly written in the village of Hetzendorf, near Vienna, whither Ludwig van Beethoven (1770-1827) had gone to spend the summer of 1801; but the work had been thought out a considerable time before. It is well known how fond the great composer was of the country: in the open air came to him his noblest inspirations. That he should have turned to oratorio at this period has a pathetic significance when we recollect that it was about this time that his deafness was beginning seriously to trouble him. Well can one imagine the lonely thinker, hiding behind his eccentricity and gruffness such a wealth of nobility and feeling, wandering about the rural district of Schönbrunn, near Hetzendorf, note-book in hand, picturing to himself the suffering of the Man of Sorrows in the Garden of Gethsemane, as he himself (the composer) faced the coming of a calamity that might well be reckoned, for such as he, a living death.

The words of "The Mount of Olives" had been given to Beethoven by Huber, and according to the composer they had been written in fourteen days. The work was not heard in public until April 5, 1803, when it was produced at the "Theater an der Wien." It seems to have been very well received: indeed, so excellent was the impression made that it was performed four times during that year by independent parties. Sir George Smart was the first to introduce the work to London. He performed it on February 25, 1814, among his Lenten oratorios given at Drury Lane, the English version probably being made by Arnold, manager of the King's Theater. Other versions were made by Thomas Oliphant and Bartholomew; but the one usually followed is that by the Rev. J. Troutbeck, which was written for the Leeds Festival. The "Engedi" text was written by Dr. Hudson, of Dublin, in 1842, David in the Wilderness being substituted for Christ in the Garden of Gethsemane, owing to the religious scruples of some who see sacrilege in any singer personating the rôle of the Saviour.

Beethoven's sense of hero-worship—even when his own strange personality was the object—cannot fail to strike those who have carefully studied the records of his life-history. In "The Mount of Olives" how vividly we see the hero of Nazareth stand forth. What a soul-struggle—a mighty "wrestling in prayer"—is that pathetic recitative and aria "Meine Seele ist erschüttert" (My soul is shaken), with which, following the introduction, the work opens! It is a grand appeal from tried humanity to the Fatherhood of the Almighty. Very bright, angelic in its jubilance and brilliance—an aria only possible for a very flexible, bravura soprano voice—is the fine "Preisst, preisst des Erlösers Güte" (Praise, praise the Saviour's goodness), which succeeds, intensified by the strong choral number that follows—"O Heil euch, ihr Erlösten!" (All hail, ye ransomed). Inspired by such heavenly consolation, the divine hero nerves himself to face the final pangs—"Willkommen, Tod!" (Welcome, Death), and the dramatic recitative rings forth, "Da ich am Kreuze zum Heil der Menschen blutend sterbe" (When I on the cross to the saving of mankind bleeding die). The vivid choruses for the Roman soldiers and disciples, which come next, are conceived with a dramatic power that thrills us; and throughout all we are impressed with the heroic struggle of purity and truth against wrong—the hero, Christ, forgiving his persecutors, and returning love for hate. Finally comes the "Hallelujah" chorus. Comparison with Handel's famous "Hallelujah" is impossible on account of the absolutely different methods of treatment of similar subject-matter by the two great composers. Students of form will note the free, but masterly, handling of the imitatory and fugued parts of this chorus. The simplicity of the diatonic themes utilized is also remarkable. That the whole is deeply impressive no listener can deny; the only reason for the infrequency

of its performance in church and elsewhere being, perhaps, owing to the high pitch, in some portions, of the soprano voice parts. The entire work resembles, in length, the sacred cantata rather than the oratorio; yet, as the oratorio characteristics are all there, the title is thoroughly legitimate.

Had Beethoven written another oratorio in his riper —"third"—period, the world might have had a masterpiece of depth and intensity, hinted at, but under the constraint of Church ritual, in his impressive masses. "The Mount of Olives" stands, however, almost unique in its humanizing of a divine hero. It is a marvelous, if daring, conception of the man Christ Jesus.

CHAPTER XXVIII

ORATORIO AND THE ROMANTIC COMPOSERS

Spohr and Schumann—A Violinist Composer—"The Last Judgment"—Profundity of the Theme—"Calvary"—"The Fall of Babylon"—Schumann, a Many-sided Genius—An English Poem and the German Musician—"Paradise and the Peri": a Strongly Imaginative Tone-Picture—The Peri's Great Solo.

WE now turn aside, for a brief space, from the great masterpieces of oratorio to the consideration of one or two works which—although the product of peculiar phases of genius, or of creative talent—from their obvious limitations in development are to be rather placed in a category by themselves than with such compositions as "The Messiah" and "The Creation." We refer in particular to the oratorios of Louis Spohr (1784-1859) and that unique, so-called profane oratorio of Schumann, "Paradise and the Peri"—works so decidedly imbued with the individualities of their respective composers as scarcely to call for universal acceptance, nor, from their innate peculiarities and mannerisms, to attract a wide section of critical interest. To some musical readers it may appear unwonted to couple the name of Spohr with that of Schumann in this category. Yet be it remembered that in this case we are simply considering the two composers with regard to their work in the department of oratorio, and quite apart from any contrast of the specific chromatic talent of the gifted violinist composer, or the vivid romanticism of a tone painter of so many parts as Robert Schumann. Diverse as the two are in style and conception, it is, however, worth noting that both have left specimens of creative work in well-nigh every department of musical art.

That the infinite enharmonic possibilities of the violin appealed to Spohr, the sensitive virtuoso, and impelled him in his compositions to incessant modulation, seems as certain as that the pianoforte, with its fixed gamut of equal temperament, urged Schumann, in order to obtain the intense coloring he desired, to seek for strong key change and daring intricacies of rhythm. The products of two such minds in any one department, though vastly differing from each other, were bound to be alike in one respect—they would offer genre pictures of musical idiosyncrasies that would scarcely create a wide circle of imitators. So the works we are about to refer to stand alone, rather as experiments in novel treatment of a familiar subject than models to be copied or followed by ambitious composers.

Taking Spohr's two principal oratorios first, "The Last Judgment" and "Calvary," we are brought face to face with the work of a creative artist who had already won his fame as a great executant. When he made his first appearances in Leipzig, Dresden, and Berlin as a solo violinist, the press was enthusiastic as to his skill as a virtuoso. Even then he had begun to compose, his beautiful violin concertos being among the items of his repertoire—numbers which evoked enthusiastic admiration. These works were the predecessors of output in almost every form of composition—symphony, opera, and oratorio. Spohr's life was, indeed, a long and active one; and, both as executive artist and composer, he must be placed in the first rank of great musicians. Although not without his troubles, still, compared with the trials and life-struggles of so many others of the great masters, Spohr's circumstances were such as to permit him the full and joyous exercise of his distinguished talents, both as performer and creative musician. He was already a composer of some fame, having written his operas "Faust," "Zemire und Azor," "Jessonda," and his D flat symphony, before he turned his attention to oratorio work.

"Die letzten Dinge," known under its English title as "The Last Judgment," was first heard at the Rhenish Festival of 1826. We here see Spohr at his best; his style, more conspicuous for its individuality than that of any other composer of his time, fully developed; his experience matured by long and unbroken familiarity with the orchestra, under circumstances scarcely less favorable than those which exercised so happy an effect upon the art-life of Haydn; and his genius free to lead him where it would. It led him, in this case, to attempt the illustration of mysteries which might well have appalled a less bold spirit than his. But there can be no doubt that the subject presented a peculiar attraction for him. There is in all his music—even in his most joyous strains—an undercurrent of unfathomable depth which seems continually striving to lead the hearer away from the external

aspect of things, in order to show him a hidden meaning not to be revealed to the thoughtless listener.

The value of such a quality as this in "Die letzten Dinge" was incalculable. Spohr's familiarity with the profoundest secrets of the chromatic and enharmonic genera, which had by this time become a second nature to him, afforded him access to regions of musical expression as yet unexplored; and he entered them, not with the timidity of a pioneer, but with the certainty of a finished master. His refined taste precluded the possibility of an inharmonious progression; yet he dared modulations which, in less skillful hands, would have been excruciating. In the space of half a bar he may take us miles from the key in which we started; but the journey is performed so smoothly that we scarcely know we have performed it. The quality one most misses in his music is that of sternness; yet in "Die letzten Dinge" we are not without indications even of that.

This great oratorio, the name of which literally signifies "The last things," is not well entitled "The Last Judgment." In fact, the English title is a very unfortunate one; for besides being a gross mistranslation, it gives a very false idea both of the scope and the intention of the work. The words are selected, for the most part, from those parts of the Apocalypse which describe the terrible signs and portents to be sent, hereafter, as precursors of the consummation of all things. Dramatic treatment would manifestly have been an insult to the solemnity of such a subject. Spohr has not even ventured to look upon it as a sacred epic. His interpretation is purely contemplative. He first strives to lead our thoughts as far as possible beyond the reach of all external impressions; and then, with the irresistible force of that oratory which far exceeds in power the rhetoric of words, invites us to meditate upon some of the most thrilling passages to be found in any part of the Bible. The amount of artistic skill made subservient to this great end is almost incredible. The form of the movements, the disposition of the voices, the instrumentation of the accompaniments, are all, in turn, brought to bear upon it. There is but one idea from beginning to end. The composer makes no attempt to please, but is content to come before us simply in the character of preacher. Hence it is that the work does not contain a single air. The lovely duet for treble and tenor, "Forsake me not," is the only regularly constructed movement allotted to the solo voices. Except for this, they are exclusively employed, either in conjunction with the chorus, which is in constant requisition, or in the declamation of highly wrought accompanied recitative, so melodious in character, that, had it been produced at the present day, it would probably have been called "melos."

The instrumentation of this recitative exhibits the composer in his fullest strength, but proclaims, at the same time, a most commendable amount of self-renunciation. In a certain sense it may be described as tone-painting, but its imagery is purely subjective. Ever striving so to influence the mind as to bring it more and more closely *en rapport* with the written text as the work approaches its climax, it never attempts to depict realities, but aims rather at the suggestion of unspoken thoughts which serve its purpose far more readily than any amount of realistic delineation—and it attains its end by many a master-stroke. In the well-known chorus "All glory to the Lamb that died" the pastoral character of the pizzicato accompaniment brings instantly before us the birth of the Lamb whose Incarnation formed the first step in the great Sacrifice we are contemplating. It is like a glimpse of the Van Eycks' marvelous picture in the cathedral at Ghent. The tumultuous horror of the chorus "Destroyed is Babylon the mighty" is increased a thousandfold by the freezing lull during which "the sea gives up its dead." And when the horror is over, and we have felt rather than heard its thunders dying away in the distance, and have learned, from the voice of the angel, that "All is fulfilled," and Babylon no more, the wrathful sounds, already nearly inaudible, continue to fade through a still softer pianissimo, until they lead us into the opening strains of the ineffably beautiful quartet "Blessed are the dead," which forms the culminating point of the whole. There is nothing in the oratorio more striking than this truly sublime conception. Spohr himself evidently felt this, and intended that it should be so; for he attempts nothing more. Henceforward, all is peace; and even the bold chorus "Great and wonderful," with its fine fugal writing and beautiful contrasts, dies away, at last, into a pianissimo.

Spohr wrote no other oratorio, after this, until 1833, when, living at Cassel, he composed and superintended the performance of "Des Heilands letzte Stunden," a work which first became known in England under the title of "The Crucifixion," and, at a later period, under that of "Calvary." Some of the choruses in this are characterized by a tenderness to which their chromatic structure lends an inexpressible charm; and the whole work is pervaded by a solemn beauty which leads us deeply to regret that it should be so rarely performed in public. "Calvary," indeed, is full of beautiful and plaintive melody. We see it in the theme of the opening chorus, "Gentle night, O descend"; the solo for Mary, followed by the chorus of disciples, "Though all thy friends prove faithless"; Peter's touching air, "Tears of sorrow, shame, and anguish"; and the exquisite opening theme of the chorus "In this dread hour of death"; to mention only a few of many excerpts that might be quoted. Spohr's "Calvary" may well be considered a melodious and most delicately harmonized passion oratorio; less profound and masterly than Bach's works; less strong and heroic only than Beethoven's "Mount of Olives."

"Calvary" was followed, some years later, by "The Fall of Babylon," a work of greater proportions, which, on July 21, 1843, the composer himself directed, for the first time, at Exeter Hall, London, by special invitation of the Sacred Harmonic Society, on which occasion the effect produced by the opening bars of the chorus, "The lion roused from slumber is springing," was one which those who were fortunate enough to hear it could not easily forget. Spohr, indeed, was a model conductor, and sometimes electrified his audience by a single stroke of his baton, though never with a rude or unwelcome shock.

In this work, some critics tell us, the music is scarcely grand or stern enough for the majesty and solemnity of the subjects dealt with. There is too much

sweetness and melody where power and dramatic intensity would be more in keeping with the requirements of the subject-matter.

Turning to "Paradise and the Peri," the work of Robert Schumann (1810-56), we find a very different type of musical genius manifested. Commencing with pianoforte compositions, Schumann turned his attention to song-writing upon the occasion of his happy marriage with Clara Wieck at the age of thirty; and later on we find him engrossed by the unfathomable beauties of orchestral music, which afforded his intense and emotional temperament the wealth of coloring he desired. His B flat symphony was the main product of this period, which was also marked by the composition of some of his finest pieces of chamber music; and after these we reach the notable year 1843, when (December 4) Leipzig saw the first performance of "Paradise and the Peri," the composer himself conducting. The work was most enthusiastically received; so much so that a repetition performance of it was held the following week, and later on in the same month it was heard in the Opera House at Dresden.

Schumann himself seems to have been particularly attracted by the subject of "Paradise and the Peri." Moore's imagery and music of poetical expression (in "Lalla Rookh") appealed powerfully to his own imagination, and offered him opportunity for the variety of tone-coloring that he desired. In a letter to a friend, after his work was finished, the composer says: "A soft voice within me kept saying while I wrote, 'It is not in vain that thou art writing!'" On June 27, 1844, Schumann wrote to Moscheles, saying that, with the full support of Mendelssohn, he hoped to visit England and conduct parts of his "Paradise and the Peri" there, "which," he said, "had, as it were, sprung from English soil, and was one of the sweetest flowers of English verse." The project of an English tour seems, however, to have fallen through, owing to some difficulty in bringing out the work with English words.

Turning to the oratorio itself, though we find, perhaps, much from a technical point to criticise, the beauties of the whole, as an imaginative tone-picture, are very great. The opening phrase of the introductory symphony seems almost to anticipate the half-despairing cry of the Peri when, after her second offering has failed to open to her the sacred portal of heaven, she cries, "Rejected, and sent from Eden's door." Then, from the very start, we are led on through a fascinating chain of delicate rhythmic and harmonic effects, the accompaniment being all the time most vividly and exquisitely orchestrated, until military prowess, self-sacrificing love, and the sinner's repentance are portrayed by musical methods which, if not immediately appreciable to the casual listener, yet strike the student and connoisseur with their originality and intensity as something quite out of the beaten track.

The choral parts have been characterized as weak. In the third part especially it is said that the whole is dragged out so as to become monotonous and wearisome. Even vocally, one cannot help being aware of the strain upon the singers—a strain scarcely requisite, especially in the solo soprano part, to the effect produced. While acknowledging that these are defects from a performer's point of view, yet they scarcely take from the artistic value of the work itself. Strong and vivid as it is in its tone-coloring, it seems quite certain that Schumann wrote to please himself rather than the often claptrap taste of the public. Even that most popular of numbers in the work, the Chorus of Houris, "Wreathe ye the steps to great Allah's throne," depends more upon its consistent development of Moore's poetic idea than upon any choral climax of striking effect. Therein we see, as if through the clouds, the flower-laden groups of spirits, happy and blessed in an innocence that knows neither earth-born sorrow nor passion, and who, as they sing their pæan of joy and devotion, float now nearer, now farther away, until, at last, the final vocal phrase falls pianissimo on the ear: "Joy's crystal fountain floweth for those who wait on the Lord."

Adverting again to the criticism that the vocal parts in the "Peri" are to a great extent trying to the voice and inclined to be monotonous, one instance will suffice to quote in evidence against this verdict. Take the Peri's solo—

> Yet will I not stay, but constantly,
> From pole to pole without rest I'll wander.

There is a sweep, a vigor, and a determination about this number which, when well interpreted by a strong dramatic soprano, is full of fascination and spirit. The setting of the words—

> And though the jewel guarded be,
> Fast though the granite rocks may bind it,
> I will, I must yet surely find it,

is full of a musical energy which cannot but impress. The final cadence is also such that therein a good soloist may find a worthy display for her powers.

Many portions of this fine work, if analyzed thoughtfully, would disclose structural beauty and design. The epithet "profane," as applied to the one sacred drama—if we may so call it—of Schumann, might be misunderstood by one who failed to remember that "profane" here means "secular." In fact, the term secular is already recognized as describing this type of oratorio, of which Schumann may be considered as the founder.

CHAPTER XXIX

ORATORIOS OF MENDELSSOHN AND GOUNOD

A Fortunate Genius—How "St. Paul" Originated—Mendelssohn as a Contrapuntist—Brief Analysis of "St. Paul"—English Performances of "St. Paul"—Evolution of the "Elijah"—Birmingham Performance—Some Notable Features of "Elijah"—Influences that led Gounod to Write his Oratorios—"The Redemption" and "Mors et vita."

DURING the first half of the nineteenth century no star shone with such brilliance in the musical horizon as Felix Mendelssohn-Bartholdy (1809-47). Genius, united to a charming personality, and fostered from birth by all that favorable circumstance, individual aptness, and the love and devotion of beloved ones could bestow, offers a combination of fortunate happenings and surroundings which seldom falls to the lot of mortals. The wonder was that his "luck" did not spoil Mendelssohn, or make him less willing to work. He was ever the true artist—never satisfied with anything but the best—ever striving to attain to the highest ideals and give to the world the noblest output of his exertions. Such was the man who was destined to erect the great tone-cathedrals "St. Paul" and "Elijah," the former more strictly in the oratorio vein than the latter, but "Elijah" still remaining a fine example of a popular oratorio.

The circumstances which led to the composition of "St. Paul" are deeply instructive and interesting. Previously had come the "wonder music" of his youth, including that most delightful of all overtures, the "Midsummer Night's Dream"; his beautiful concert overtures; the "Scottish" and "Italian" symphonies; and that superb and masterly setting, almost in oratorio form, of Goethe's impressive "Walpurgis Night." Ever a reverent devotee of J. S. Bach, there is no doubt that Mendelssohn's revival, in 1829, after a century's oblivion, of the Matthew Passion, gave him an insight into the majestic polyphony and religious fervor of its great composer that must strongly have influenced him a few years later in the evolution of "St. Paul." For a long time he had been anxious to find a good libretto whereon to base a large choral work. Against the puerility and coarseness of most opera libretti of the day his refined mind revolted. "If," he says in one of his letters written from Paris in 1831, "that style is indispensable, I will forsake opera and *write oratorios.*" It is significant that very soon afterward the Cäcilien-Verein of Frankfort invited him to compose an oratorio on St. Paul.

As if by inspiration, Mendelssohn seems at once to have conceived the entire plan upon which his oratorio text was to be based—the Biblical narrative interspersed with chorales. This idea he communicated to his friend Adolph B. Marx. The two then made a bargain: each was to write an oratorio text-book for the other, Mendelssohn to be responsible for "Moses," and Marx for "St. Paul." Mendelssohn's part of the compact was soon fulfilled, but Marx was less faithful to his promise. For some unexplained reason he returned Mendelssohn's text, and refused to furnish a book upon St. Paul, on the plea that chorales were an anachronism. Mendelssohn was therefore compelled to fall back upon his own resources; but these seldom failed him. With his close and reverent knowledge of the Bible and the assistance of his friends Fürst and Schubring, he soon put together the text of "St. Paul." The March of 1834 saw the musical part of the task commenced. Two years subsequently, at the beginning of 1836, "St. Paul" was a *fait accompli.* Owing to the illness of Schelbe, the director of the Cäcilien-Verein at Frankfort, the work was not first produced at the latter place, but upon the occasion of the Lower Rhine Festival of 1836 at Düsseldorf. The enthusiasm evoked was very marked.

An examination of the work itself discloses musicianship and beauty of conception and construction decidedly Mendelssohnian. Therein is all the symmetry and design, the delicious yet never enervating melody, and the clear and smooth harmonization of the tone-painter of the concert overtures. But there is something more. We have spoken of the influence of J. S. Bach on the composer. In "St. Paul," especially in the treatment of the chorales, we see the triumph of modern constructive skill in the weaving together of solid, mainly diatonic, harmony. In his four-part unaccompanied writing no one has so nearly approached his great model as Mendelssohn. Even in the simple and touching three-part number "To thee, O Lord, I yield my spirit," if the sternness of the elder master is wanting, there is the sweetness and power inseparable from the tone-combinations of the younger. Mendelssohn must ever remind us of Bach as he might have been under the irresistible charm of Mozart's melody. If any one possessed the skill of beautifying counterpoint, it was Mendelssohn. We are powerfully struck with this in the interludes and accompaniments to his chorales; see, for instance, "O thou, the true and only light," in "St. Paul."

No number of "St. Paul" is without its own intrinsic beauty. We can, however, in passing, refer only to a few of the salient points of the oratorio. The dignified choral opening, announced by the bass instruments of the orchestra, gives the keynote, as it were, to the entire work. Therein we see the steadfastness and grandeur upon which the Christian faith is founded—the sacrifice of flesh and self for love of others. Then comes the St. Stephen episode, vividly *indicated* rather than dramatized. Afterward we have the pure and lovely aria "Jerusalem," with its delicately scored

accompaniment for wood-wind, horns, and strings, without the strident voice of the oboe. There are the wonderful choruses "Take him away" and "Stone him to death." We are deeply moved as we listen, and cannot but admire the irreproachable good taste of Mendelssohn which makes this entire opening portion of his oratorio a kind of prologue to the first entry of the defender of the faith of Israel at the fine bass solo "Consume them all." Almost like the voice of an angel there comes the lovely contralto fragment "But the Lord is mindful of his own."

Full and satisfying in its vocal and instrumental effects is the noble chorus "O great is the depth," which forms a conclusion to the first part of the oratorio. Mendelssohn himself is said to have been particularly fond of the sweetly flowing theme of "How lovely are the messengers." A slight flavor of the pagan element—afterward so powerfully used in the Baal choruses of "Elijah"—is effectively introduced in the chorus "O be gracious, ye immortals." The well-written cavatina for tenor, "Be thou faithful unto death," and the final chorus with its bright fugal second part, "Bless thou the Lord, O my soul," are other notable excerpts from a work which we would gladly hear oftener in its entirety.

"St. Paul" was performed for the first time in England at Liverpool on October 3, 1836; and was heard in September of the following year, rendered by the Sacred Harmonic Society at Exeter Hall, London; being given a little more than a week later (September 20, 1837) at the Birmingham Festival. Upon the first of these occasions Mendelssohn was among the audience, and had thus an opportunity of being a listener, for the first time apart from conducting duties, to his work. He records of the event in his private diary that he found it "very interesting." Later on, the success of Mendelssohn's appearance in the triple rôle of composer, conductor, and executant (pianist and organist) was phenomenal.

To enter into anything like complete detail with regard to "Elijah" would require a disproportionate space in the present work. From the composer's private journal we discover that he was discussing an oratorio text on the great Jewish prophet with Klingemann on the occasion of his London visit of 1837. Upon his return to Leipzig Mendelssohn was, for some few years, mainly taken up with other work. In 1839 we once more find him busy over the "Elijah" subject, the idea of which had been suggested to him by that striking passage in 1 Kings xix. 11: "Behold, the Lord passed by." Already he had submitted various parts of Holy Writ and the order of certain scenes to his friend Schubring, having, some short time before, discussed "St. Peter" as a possible theme. But, as yet, no music seems to have been written.

At last, by May 23, 1846, the first part of the "Elijah" was finished, and the entire work was ready for translation by the end of July.

On August 26 "Elijah" was first heard at the town hall, Birmingham, Mendelssohn himself conducting. Richard Hoffman, in his book entitled "Some Musical Recollections of Fifty Years" (1910), describes the production of this great oratorio. He was then fifteen years of age. At the rehearsals, which he was permitted to attend, he closely observed Mendelssohn, whom he portrays as having a "small, lithe figure, the head rather large, face long and oval, eyes prominent but full, large and lustrous, beaming with the light of genius."

The first performance of "Elijah" was striking and wonderful. It seems that, just as the gifted musician stepped to his place at the conductor's desk, the sun burst forth from behind a cloud and illumined the scene, while the applause from a densely crowded orchestra and audience resounded on all sides. "No work of mine," said the composer, "ever went so admirably at the first performance, or was received with such enthusiasm by musicians and the public, as this." Yet Mendelssohn was not entirely satisfied with his work in its first draft. Before it was finally published in July, 1847, he made many revisions in the score.

It cannot be said that "Elijah" is really a greater work than "St. Paul"; it is great in a different way. In one respect, the main idea is the same as that treated in "St. Paul"—the triumph of truth over falsehood. In both oratorios the instrument by which this triumph is accomplished is a Heaven-commissioned teacher, whose influence is distinctly perceptible throughout the entire work; only, in "Elijah" the personality of this teacher is more frequently brought before us than in "St. Paul," where we are so frequently made to feel his influence without actually seeing him. As a natural consequence, the later oratorio is much more dramatic in structure than the earlier one. The character of the prophet is drawn with minute attention to the peculiar traits by which it is distinguished in the Scripture narrative; and the scenes in which he stands forth as the principal figure are painted with intense descriptive power. Eight such scenes are brought most prominently into the foreground: four in the first part—the prophecy of the drought, the raising of the widow's son, the sacrifice on Mount Carmel, and the coming of the rain; and four in the second part—the persecution of Elijah by Jezebel, the prophet's sojourn in the desert, with all its awful revelations of almighty power, his return to his people and subsequent departure in the fiery chariot, and the magnificent conclusion which teaches us the deep signification of the whole.

The recitative in which the opening prophecy is announced, placed *before* the overture which so vividly describes its terrible effects, is a grand conception, scarcely exceeded in dramatic force by any subsequent passage, and immeasurably enhanced by the four solemn chords with which the brass instruments prelude the first words of the terrible denunciation. The despairing phrases of the overture lead so naturally into the cry of the wailing people, "Help, Lord! the harvest is over, the summer days are gone," that we cannot but believe the whole chain of movements to have been the result of the same individual idea, the gradual development of which finds consistent expression in Obadiah's exhortation to repentance—clothed in the lovely tenor air, "If with all your hearts"—and the noble chain of movements, beginning with "Yet doth the Lord," which forms the climax of this division of the subject.

In the next picture we find Elijah "by the brook Cherith," whence, after having been comforted by

the soothing strains of the double quartet "He shall give his angels charge over thee," he is summoned to Zarephath, to the house of the widow, the raising of whose son is painted in tender accents which find their fitting response, not, as the careless hearer might have expected, in a chorale—for the chorale belongs exclusively to the Christian dispensation, and this is preëminently a Jewish oratorio—but in the contemplative chorus "Blessed are the men who fear him," which brings the scene to so appropriate and well-considered a conclusion. Then follows the sacrifice, in which the thoroughly worldly yet never trivial strains sung by the Baal-worshipers are so strikingly contrasted with Elijah's sublime prayer, "Lord God of Abraham," the softer harmonies of "Cast thy burden upon the Lord," and the descent of the fire and consequent recognition of the true God—a tremendous scene, which reaches its climax in the destruction of the prophets of Baal, and needs all the resources, both choral and instrumental, that the orchestra can afford, for its efficient representation. How these resources are used will be best understood by those who have not only heard but studied the oratorio, and endeavored to interpret it in the spirit in which it was composed.

But this is not the culminating point of the first part. After the beautiful alto song "Woe unto them," we again meet the prophet on Mount Carmel, to watch with him for the coming rain, until the orchestra actually *shows* us the "little cloud" arising "out of the sea, like a man's hand," and the storm bursts over us in welcome torrents, bringing salvation to the famine-stricken people, who, intoxicated with wonder and delight, unite in the thrilling chorus "Thanks be to God," which is so placed as to bring out its strongest points to the best advantage, while it derives additional effect from the skill with which it is fitted into its important position, where it forms so perfect a complement to the almost despairing cry for mercy with which the oratorio began.

The second part opens with the soprano solo "I am he that comforteth," followed by the quite exceptional chorus "Be not afraid," in which so many different emotions are portrayed by the master hand which makes them all subservient to a common end. After this, we are brought face to face with the hateful Jezebel, who comes before us, in all her meanness and deceit and treachery, to incite the people against the prophet whose prayers have saved them, and so to compass his destruction. The recitative in which Obadiah counsels the seer to fly from persecution is strangely beautiful, and introduces us to one of the most impressive pictures that have ever been attempted in the whole range of descriptive music—the hiding in the wilderness; the comfort proffered by the angels, in the heavenly trio "Lift thine eyes," and the chorus which follows it; the sadness which almost overcomes even Elijah's constancy; the calm peace of the beautiful air "O rest in the Lord"; and then the awful history which tells how the Holy One of Israel, who was not in the wind, nor in the earthquake, nor in the fire, revealed himself, at length, in the still small voice. It is impossible to do adequate justice to the power with which this terrible event is depicted—the combination of technical skill and depth of feeling needed to render that possible which, had either quality failed, or even existed in excess of the other, could only have resulted in irreverence too ghastly for contemplation. There can be no doubt that this is the finest part of the oratorio; and in order to calm the excitement which it never fails to produce, it is absolutely necessary that the hearer should return for a moment to things of earth, and join in converse with the sons of the prophets before he is privileged to hear of the "Chariot of fire, and horses of fire," in which the man of God is taken to receive his reward. Then follows the peroration—including the tenor air "Then shall the righteous shine," the quartet "O come, every one that thirsteth," and the splendid chorus "And then shall your light break forth"—in which is summed up the lesson of the whole; the lesson of faith in the future, founded on experience of the past; the lesson of hope and peace and joy, which the composer has impressed upon us throughout.

Had Mendelssohn lived to complete his fortieth year, we should probably have had a third oratorio from his pen—"Christus"—upon fragments of which he was busy up to close upon the time of his death. Thus might we have had a grand trilogy of Biblical heroes, the great Hebrew prophet, Paul the Jewish convert and apostle of the Gentiles, and Christ himself, in whose praise some of the noblest music has been written.

It is quite possible that he might have produced a work more perfect than either "St. Paul" or "Elijah." But we dare not grieve for the loss of it. For surely, if it be true, as one of the most judicious of modern German critics has said, that the ultimate purpose of the oratorio is "neither to minister to our senses, nor to afford us what we ordinarily understand by the words 'pleasure' and 'entertainment,' but to elevate our souls, to purify our lives, and, so far as art can conduce to such an end, to strengthen our faith and our devotion toward God"—surely if this be the legitimate aim of the great art-form we are considering, no writer, ancient or modern, has ever striven more earnestly to attain it than did Mendelssohn, and the efforts of very few indeed have been blessed with an equal measure of success.

Concerning the work of the famous French composer Charles François Gounod (1818-93), as a writer of oratorios, much might be said, but we must be content with a few passing remarks. After "Faust" had brought him name and fame, we find him ever turning his attention to sacred music. He had always been a great admirer of Schumann, and notably of Berlioz; nor did Wagner's early sermons on operatic reform shake the art world without causing Gounod to think. That the productions of these men influenced the reflective and keenly analytical mind of the French composer, who was ever more of a student and a thoughtful recluse than a man of the world, who can doubt? As early as 1868 Gounod is said to have sketched out "The Redemption"; but the work was not finished until 1881. It was produced at the Birmingham Festival of 1882, and was heard in Paris May 22, 1886. Since then it has become widely popular and has figured in the repertoire of all choral societies of importance. It was followed by a second great sacred work, "Mors et vita," called a tetralogy, from its being

laid out in four parts. This last composition, full of majestic and melodious "representative themes," and surpassingly beautiful and refined in orchestration—like its immediate predecessor, "The Redemption"—first obtained a hearing in England, having been produced at the Birmingham Festival of 1885. Though it is often to be heard, either as a whole or in part, it has not, perhaps, yet obtained the full recognition it deserves as a score of remarkable religious thought and striking musicianship.

Concerning "The Redemption," as also with regard to the genius of its author, there are many varied opinions. In his work Gounod makes a bold innovation in almost entirely discarding the polyphonic and fugal chorus of his predecessors in oratorio work. His recitatives are most delicately and tastefully colored by the instrumental accompaniment, and doubtless in this, as in his constant use of the *Leitmotiv*, the composer was much under the spell of Wagner. The beautiful "Redemption" theme, which serves as principal material of the opening of the symphony of the first chorus, "The earth is my possession," is a piece of luscious melody which lingers in the memory with a strange clinging power. We meet it frequently throughout the work—where the Angel hails Mary as "Gratia plena"—where the Saviour prays, "Pardon their sin, my Father"—where the dying thief is comforted with the words "To-day shalt thou be with me in paradise"—where the risen Redeemer addresses the holy women with "All hail! Blessed are ye women"—and notably, like a great pæan of triumph, where it is introduced fortissimo in the orchestra at the close of the grand chorus "Unfold, ye portals everlasting."

Strong numbers in the work—numbers we can memorize with strange persistency, so vividly do their symmetry and melody appeal to us—are the thrilling "March to Calvary," with the choral introduction of the old Church hymn "Vexilla Regis"; Mary's lovely and touching solo with harp accompaniment, "While my watch I am keeping"; the exquisite chorale "For us the Christ," with its rich melodic coda at the words "Faith unswerving, holy Hope, that unconquered remained, heavenly Love, ever young; for them thanks do we raise."

So far the first part. The second part of the oratorio, based on the divine subjects of the resurrection and the ascension, is full of touches of inexpressible charm. As day dawns on the first resurrection morn, how beautiful is that rhythmic allegretto on muted strings, ushering in the approach of the three Marys to the sepulcher! How dramatic the scenes that follow—scenes by the tomb and in the Sanhedrin which we can almost picture as being enacted before us when we close our eyes and let the music speak to the emotional side of our intellect! Then comes one of the gems of the work, the exquisite soprano solo and chorus "From thy love as a Father." Seldom, perhaps, has melody been penned more ravishing than that to "They who seek things eternal."

For choral effects—each of a different color—there can be few selections named more attractive or impressive than "Unfold," already referred to; the delicious melodic opening to the third part, "Lovely appear"; and the majestic unisonal start of the hymn of the apostles, "The Word is flesh become." These, and many other traits, impossible to dwell upon here, make "The Redemption" essentially an oratorio of modern religious thought.

Taking it as a whole, Gounod's "Redemption" may be considered as a modern religious work built upon a wholly different plan from the classical oratorios. It shows a much more dramatic use of orchestra and a more operatic vein than the older and more standard works.

CHAPTER XXX

ORATORIOS OF ENGLISH COMPOSERS

Musical Influences in England—Eminent British Musicians of the Day—Mackenzie's "Rose of Sharon"—Other Living British Musicians—Bennett's "Woman of Samaria"—Macfarren's "St. John the Baptist"—Sullivan and Sacred Music—His "Prodigal Son"—Oratorio in America—The Future of Oratorio.

THE reproach is often uttered that there is no great school of English composers. According to the views of English writers, it would be more just to say that in former times no fair opportunity was given to native talent for the development of such a school. But Great Britain and Ireland have not been without honor in the annals of musical achievement. In the madrigal, glee, anthem, and Church service they have had many noted names; and the ballad operas of Balfe and Wallace still exercise an apparently undiminished popularity throughout the United Kingdom. In a less obtrusive, if none the less effectual way, British musical art, especially since the middle of the nineteenth century, has made itself felt in various departments of life and through numerous channels of influence and usefulness. Great music-schools, musical

guilds, cathedral choirs, large choral societies, national institutions and festivals—all these agencies are doing much for the spread of musical knowledge and the development and encouragement of talent in that part of the world. And Great Britain is proud of eminent musicians to-day, whose works are solid and worthy of the land that produces them. Among names of honor we may mention Sir William Sterndale Bennett (1816-75), Sir George A. Macfarren (1813-87), Sir John Stainer (1840-1901), Sir Robert P. Stewart (1825-94), and preëminently, perhaps, Sir Arthur Seymour Sullivan (1842-1900). Of living musicians it is not always convenient to speak; but three names may be fittingly given here, respectively representing the three sister countries constituting the British school—England, Ireland, and Scotland. We refer to Sir C. Hubert H. Parry, Sir Charles Villiers Stanford, and Sir Alexander C. Mackenzie. Sir Hubert Parry's "Judith" (Birmingham Festival, 1888) is a work of scholarship worthy the dignity and culture of the principal of the Royal College of Music. Sir C. V. Stanford has done much admirable work in all the loftiest branches of composition, as well as in unearthing many valuable folk-songs of his country. Upon the performance of his fine work "The Three Holy Children" (Birmingham Festival, 1885) in Dublin, by the Dublin Musical Society, a profound impression of the composer's musicianship was conveyed, the able and dramatic orchestration, as the masterly eight-part writing, being particularly effective. A work of even greater importance is the composer's "Eden," in which the many features of interest deserve the study of all musical aspirants.

Foremost as champion of the "Renaissance" of British music comes Sir Alexander C. Mackenzie, principal of the Royal Academy of Music. His "Rose of Sharon" (Norwich Festival, 1884) is a dramatic oratorio, founded on the Song of Solomon, which has had many successful performances.

Of English oratorio composition by earlier and now departed musicians one or two instances must suffice for present analysis and comment. Starting with the compositions of Sir William Sterndale Bennett, we find in that eminent composer a refinement and artistic delicacy of coloring which perhaps appeal rather to the cultured musician than to the ordinary listener. His oratorio, "The Woman of Samaria," was first heard at the Birmingham Festival in 1867. This scholarly composition has a notable introductory movement, in which the chorale and its accompaniment are written in different tempi, and the whole shows traces of the composer's devotion to the methods of J. S. Bach. It cannot be said that this fine work is popular, in the sense of appealing to all classes of listeners; but the score will well repay the study expended upon it by thoughtful musicians.

In Sir George A. Macfarren we meet with an English musician of rare capacity and astonishing fertility of musical invention. He tried his hand at almost all kinds of composition, and as author, editor, and lecturer he obtained a position of high respect in the musical world as a man of the widest culture and erudition, as well as of marked creative ability. His first oratorio, "St. John the Baptist," is perhaps the best known of the four written by him. It was originally written for performance at the "Three Choirs" Festival held at Gloucester in 1872. Owing partly to the fact that the cathedral authorities objected to the singing in sacred precincts of the secular air "I rejoice in my youth," it was not given; and to the Bristol Festival Committee of 1873 was reserved the honor of giving a public hearing to this really fine work. The oratorio was received with great enthusiasm. It was soon after heard in London, where it was equally successful.

The work is full of originality, and shows depth of scholarship and creative power. The opening trumpet-call is most effective. The distinctive themes, their clever development, and the avoidance of a perfect cadence until the close, suggestive of the long expectancy of the faithful until prophecy be fulfilled—these points tend to make the overture a striking piece of instrumentation. The opening chorus is majestic and impressive, and embodies a vigorous fugue with a coda leading to a strong climax on the word "curse." The scene with St. John, the people, publicans and soldiers, is then very dramatically narrated after the manner of a musical dialogue. An effective solo (bass), "I indeed baptize you with water," follows for St. John; and then succeeds what is popularly considered the gem of the work, the short chorus for female voices in four parts: "This is my beloved Son."

The second part of the oratorio, which opens with the brilliantly depicted scene of Herod's court, is of necessity rather dramatic in character; but with such good taste and refinement is even the dance episode treated, wherein the daughter of Herodias pleases the King, and, acting upon the prompting of her mother, obtains the execution of the Baptist, that the incongruity of such an element in oratorio is scarcely noticeable. Some very scholarly writing, both solo and choral, then follows, not the least remarkable being the final chorus, "What went ye out into the wilderness for to see?" The fugal subject, based on an ascending scale, at the words "He was a burning and a shining light," is particularly telling, and is intensified by the inversion of the subject toward the close.

"St. John the Baptist" was followed by "The Resurrection," "Joseph," and "King David." Of the four, probably the first displays the best work. It deserves to be more frequently placed in the programmes of oratorio societies than hitherto it has been.

Sir Robert Stewart's sacred works of importance are the cantatas "A Winter Night's Wake" and "The Eve of St. John." He was the editor of the Irish Church Hymnal.

No English musician has won his way so widely with the public as the late Sir Arthur Seymour Sullivan. This popularity was no doubt, in a great measure, due to the success of his many comic operas; but, even had these never been written, the composer's unsurpassed song "The Lost Chord," and the wonderful hymn "Onward, Christian Soldiers," would have endeared his memory to that large section of listeners which is mainly drawn by beautiful and rhythmic melody. In the higher realms of art, Sullivan has left us his grand opera "Ivanhoe," and the favorite cantata, "The Golden Legend." Early in his career sacred music had undoubtedly attracted him. When a boy in the choir of the Chapel Royal, he had written several anthems, one of which, "O Israel," is published, and

is a wonderful composition for the mere child he was then, in 1855.

In 1869 Sullivan's first oratorio, "The Prodigal Son," was performed at the Worcester Festival, Sims Reeves taking the tenor part. In 1873 appeared "The Light of the World," a remarkably fine work, which, no doubt, would be oftener performed, in his own country at least, but for scrupulous feelings which British audiences evince toward the impersonation of the Saviour, or the too vivid musical representation of his sufferings, on a concert platform. The Leeds Festival of 1880 witnessed the performance of "The Martyr of Antioch," written to Milman's play on that subject. This impressive work is described as being "between an oratorio and a cantata." Lastly, the public have received with ever-increasing approbation the beautiful cantata which takes for its text the subject-matter of Longfellow's "Golden Legend." It was brought out and conducted by the composer at the Leeds Festival of 1886. If Schumann's "Paradise and the Peri" is to be called a secular oratorio, the same term may be applied to Sullivan's "Golden Legend." The work is, in reality, one of the finest allegories of the Christian religion that has ever been penned.

The earliest of Sullivan's sacred compositions, the short oratorio entitled "The Prodigal Son," was thought out and written before Sullivan had completed his twenty-seventh year.

"It is a remarkable fact," as Sullivan himself observed in his preface, "that the parable of the Prodigal Son should never before have been chosen as the text of a sacred musical composition. The story is so natural and pathetic, and forms so complete a whole; its lesson is so thoroughly Christian; the characters, though few, are so perfectly contrasted; and the opportunity for the employment of 'local color' is so obvious, that it is indeed astonishing to find the subject so long overlooked. The only drawback is the shortness of the narrative, and the consequent necessity for filling it out with material drawn from elsewhere.

"In the present case this has been done as sparingly as possible, and entirely from the Scriptures. In so doing, the Prodigal himself has been conceived, not as of a naturally brutish and depraved disposition—a view taken by many commentators with apparently little knowledge of human nature, and no recollection of their own youthful impulses; but rather as a buoyant, restless youth, tired of the monotony of home, and anxious to see what lay beyond the narrow confines of his father's farm, going forth in the confidence of his own simplicity and ardor, and led gradually away into follies and sins which, at the outset, would have been as distasteful as they were strange to him."

Turning to the music itself, we find that the melodious treatment of the introduction is full of charm, as much from its simplicity of structure as the flow of its rhythm. A bright chorus, "There is joy in the presence of the angels of God," opens the work, the initial phrase being given to the sopranos. After a four-part choral introduction, a briskly moving fugue subject emphasizes the words "Like as a father pitieth his own children." Then follow tenor and bass solos, full of melody and essentially vocal, for the Prodigal and his father respectively. Characteristic of the revelry implied is the tenor solo and chorus "Let us eat and drink." A really beautiful song for contralto shortly follows: "Love not the world." This is perhaps the most popular number of the work, and is frequently heard at sacred concerts. A short but very lovely number is the aria for soprano, "O that thou hadst hearkened to my commandments." The home-returning of the Prodigal is then graphically described, and some excellent, if not particularly profound, vocal concerted work follows, including the fugal chorus "O that men would praise the Lord"; the beautiful unaccompanied quartet "The Lord is nigh"; and the final chorus (with a fugue subject on "Hallelujah), "Thou, O Lord, art our Father." Such, in brief survey, is this short English oratorio, which undoubtedly did much to win fame for the brilliant and versatile young composer.

Foremost among contemporary British composers of choral music stands Sir Edward Elgar, who occupies a very special position in the English "renaissance" by reason of the fact that he was able to win unreserved recognition as a master in Germany and other foreign countries. With him ends the long musical domination which Germany has exercised in England: he and his colleagues—Bantock, Coleridge-Taylor, Walford Davies and others—have at last established the musical independence of their country.

Elgar commands all of the modern resources of composition and orchestration. His symphonic works have aroused respect and even admiration the world over for their wealth of color and opulence of tonal effect. That he should be even more successful in his choral works is not surprising, if we consider the traditions of English musical life. As the inspirations of a devout Catholic, however, these are imbued with a somewhat different spirit from those of his compatriots, a spirit of mysticism somewhat akin to that of César Franck and the other French writers of religious music. In style they suggest old ecclesiastical methods in the extended, indefinite melodic structure, while showing the influence of Wagner in the employment of leading motives and the reliance upon the orchestra as an essential element of expression.

Elgar's four important religious works are "The Light of Life," "The Dream of Gerontius" "The Apostles," and "The Kingdom." The first of these is a short work, a cantata, in dimensions, though an oratorio in spirit. It was first produced in 1896. "The Dream of Gerontius," upon which the composer's fame rests more than on anything else, was written for the Birmingham Festival of 1900. The poem, by Cardinal Newman, relates the dream of Gerontius on his deathbed, the flight of his soul, its awakening, its purification in purgatory and its presentation to the Supreme Judge by the Angel, the Soul's Guardian Spirit.

The first part, after an orchestral prelude, opens with a tenor solo of Gerontius, "Jesu, Maria, I Am Near Unto Death," followed by the "Kyrie Eleison," chanted by a semi-chorus. Gerontius again sings, now to the words "Rouse Thee, My Fainting Soul," and the chorus answers "Be merciful." This is followed by a long solo, of great seriousness, "Sanctus fortis," interrupted by an orchestral interlude and resumed to the words "I can no more." The attendant priests intone a short chorus, "Rescue Him, O Lord," Geron-

tius sings his death song "Novissima hora est," and the full chorus "Go Forth Upon Thy Journey" concludes the first part. The "journey" is described in an orchestral prelude of great beauty. Gerontius awakens with "I went to Sleep, and Now I am Refreshed," answered by the Guardian Angel's lovely "Alleluia, My Work Is Done," which introduces the dialogue between the two, their flight through regions filled with howling demons to the Throne of God. After further dialogue the chorus of the Angelicals is heard, then the "We Have Now Passed the Gate" of the Guardian Angel, and after more dialogue, the chorus "Glory to Him." Finally the Angelicals join in the magnificent "Praise to the Holiest in the Height." A silence follows and the soul hears the distant voices of mortals on earth. The Angel comments upon this and is interrupted by the Angel of Agony (bass) with "Jesu, by that Shuddering Dread." The Angel's "Alleluia" is now repeated and melts into the beautiful "Softly, Gently, Dearly Ransomed Soul," accompanied by the Angelicals and the Souls in Purgatory. The chorus of Angelicals, "Praise to the Holiest in the Height," gradually dying away, closes the oratorio.

"The Apostles," first heard in Birmingham in 1903, was designed as the first part of a trilogy setting forth the calling of the Apostles, their schooling and their mission, leading to the establishment of the Church among the Gentiles. The text, compiled by the composer, is taken from the Scriptures and the Apocrypha, and the characters represented are the Virgin, Mary Magdalene, St. John, St. Peter, Judas, and the Angel. There are two parts of three scenes each, the first beginning with the dawn, after the night spent by Jesus in prayer on the mountain, which is proclaimed by the *shofar*, the Hebrew trumpet, added to the instruments of the orchestra. In the second scene Jesus is teaching by the wayside (the Beatitudes); in the third the regeneration of Mary Magdalene and Jesus' calming the storm are treated; the fourth describes the scene in Gethsemane, especially the betrayal, at great length and very poignantly, also that in the palace of the High Priest and outside the temple; the fifth scene is Golgotha; the sixth is a short episode at the Sepulchre and the last represents the Ascension with an elaborate ensemble passage, employing a double chorus of female voices "in Heaven," and a male chorus (of Apostles) and four solo voices on earth.

"The Kingdom," the second part of the trilogy, which was first produced at the Birmingham Festival of 1906, treats of the establishment of the Church at Jerusalem. It is closely related to the first part by the identity of characters, by the use of identical leading motives and in general spirit. There are five divisions: "In the Upper Room"; "At the Beautiful Gate"; "Pentecost"; "The Sign of Healing"; and "The Upper Room" (In Fellowship, The Breaking of Bread, The Prayers). "Pentecost" is the longest, and in this the description of the descent of the Holy Ghost, by the chorus of disciples alternating with the mystic chorus of female voices, with the accompaniment of organ and orchestra, is especially fine. In Mary's Meditation "The Sun Goeth Down," Elgar uses two old Hebrew hymns effectively. A beautiful subdued chorus, "Thou, O Lord, Art Our Father," with solos, closes the work. The promised third part of the trilogy has not been completed.

The theme of Elgar's "Apostles" is treated in a somewhat different way by Granville Bantock in his "Gethsemane." This work, first given at the Gloucester Festival of 1910, is for baritone solo, chorus, orchestra and organ. Bantock, too, exploits the orchestra in modern style, his orchestral prelude being one of the most elaborate parts of the work. The treatment of the whole is indeed symphonic, and the four scenes, "In the Garden," "The Agony," "The Prayer" and "The Betrayal" correspond to four symphonic movements. "The Betrayal" is especially dramatic in its effect.

An earlier oratorio, "Christ in the Desert," and a Mass in B-flat complete the list of Bantock's religious works; his principal effort is in the field of the secular cantata, in which field he shows a great predilection for Oriental themes. Coleridge-Taylor, who died prematurely in 1902, also showed a preference for secular subjects, "Hiawatha" being his most popular work, but he composed at least one extended religious work, "The Atonement," which was first produced at the Hereford Festival in 1903. Among the other modern English composers, Walford Davies should be noted as the writer of an oratorio, "The Temple," and a setting of the mediæval morality "Everyman." The adherents of the ultra-modern school are, however, aiming to distinguish themselves chiefly in the symphonic and dramatic fields. If present indications are conclusive there will be a distinct falling-off in the production of purely sacred works in England, at least so far as the immediate future is concerned.

In America the oratorio has not been cultivated in anything like the same degree as in England. There have, however, been produced several notable works of a religious character. Passing over the "St. Peter" of John K. Paine, which was first produced in 1874, with a mere mention as the pioneer work of its kind, we come to Horatio Parker's fine "Hora Novissima." It was written in 1892, was first heard in New York in 1893, and soon became a favorite at festivals. In 1899 it was heard at the Three Choirs Festival in Worcester, England, as the first American work to be so honored.

The text of the work is selected from a Latin poem of the twelfth century, written by the monk Bernard de Morlaix. It consists of two parts, containing together eleven numbers, all choral except four. The fugal chorus, "Pars mea, rex meus," is the most effective number in the first part, and to it corresponds the double chorus "Stant Syon atria" in the second part. A majestic chorus, with a quartet of solos, "Urbs Syon inclyta," closes the work, which is massive in conception, scholarly in execution, and beautiful especially in its melodic portions.

"The Legend of St. Christopher," the second of Parker's important sacred works, was first heard in England in 1902. It is a setting of a poetic version of the familiar legend, made by the composer's mother, Mrs. Isabella G. Parker, who also provided the translation of "Hora Novissima." Among the most notable numbers is the unaccompanied setting of the hymn "Jam sol recedit igneus." In general the choral numbers are the strongest, showing the composer's

great skill in part-writing, though there are also some fine lyric passages for solo voices, as in the trio of the Angel, the Hermit and Offerus, in the second part.

"Morven and the Grail," written much later and produced in Boston in 1915, forms a worthy complement to the two earlier works.

George W. Chadwick, though he has written a number of choral works, has given little attention to religious subjects. "Noël," a Christmas pastoral, comes nearest to being a sacred work. Of the younger school Frederick Shepherd Converse is to be mentioned with "Job," a "dramatic poem" of oratorio dimensions.

CHAPTER XXXI

THE ORATORIO IN MODERN EUROPE*

Wagner and Liszt—Brahms' German Requiem—César Franck's "Beatitudes"—Contemporary France—Contemporary Germany—Dvořák's "St. Ludmila"—Tinel's "Franciscus"—Renaissance of Choral Music in Italy.

IN Germany and France during recent times composers have been so occupied with instrumental composition on the one hand and opera on the other that religious music, outside of the ritual, has somewhat suffered in consequence. Nevertheless the foremost composers have each left us at least one outstanding example. Wagner himself set the precedent with his "Love Feast of the Apostles," a cantata written in 1843 and performed in the same year in the Dresden Frauenkirche. The text, written by Wagner himself, is based on Chapter IV of the Acts of the Apostles. As might be expected the treatment is highly dramatic. The Twelve are represented by as many bass voices. A large chorus is provided by the Disciples and the Voices from Above. The orchestra remains silent till the last number, a mighty chorus to the words "To Him all Praise and Glory," when it joins its rich voices to produce an overwhelming effect.

Franz Liszt, who, as is well-known, was made an abbot of the Roman Church, produced, besides a great deal of church music proper, of which the "Missa solemnis" and the "Hungarian Coronation Mass" are the most ambitious examples; two oratorios, "The Legend of St. Elizabeth" and "Christus." The former of these has recently been revived with considerable success as an opera, though in spite of its dramatic conception it lacks movement and really constitutes a series of stage pictures accompanied by, at times, very beautiful music. The text deals with the life of Elizabeth, daughter of King Andreas II, of Hungary, born in 1207, who at the age of four was affianced to Ludwig, son of Landgrave Hermann, of Thuringia. They were married in 1220 and the pious princess devoted her life to the service of the poor, in spite of the fierce disapproval of her mother-in-law. Her husband turned Crusader and died on the way to the Holy Land, whereupon the hatred of his mother turned upon the unfortunate Elizabeth, who with her child was cast out to perish. The most beautiful portion of the work is the third scene, the "Miracle of the Roses." It discloses Elizabeth surreptitiously bent on almsgiving and surprised by her husband, coming through the forest. His suspicions are aroused by her behavior and the absence of attendants and he inquires as to the contents of the basket, in which she is carrying bread. She replies that she has been gathering roses, but Ludwig does not believe her and seizes the basket. She hastily confesses, but when the cover is withdrawn, roses come tumbling forth. Thereupon Ludwig begs forgiveness, and his question, "Is It a Dream?" is answered by the chorus "A Wonder Hath the Lord Performed." The most dramatic episode is the expulsion of Elizabeth during a terrible storm, and the last scene, in which the Saint is, despite her own sorrow, again ministering to the poor, is deeply touching. There follows in the oratorio version another scene, depicting the ceremony of her canonization at Marburg in the presence of the Emperor, closing with a magnificent six-part chorus "Tu pro nobis, mater pia."

"Christus," which Liszt considered his best work, was written soon after the "Legend of St. Elizabeth" and first produced—in part—in Rome in 1867. It has been called a "liturgic mystery," since it is not an oratorio in the usual sense. The text, in Latin, was compiled by the composer from the Scriptures and the Roman liturgy. There are three parts: "The Nativity," "After Epiphany" and "The Passion and the Resurrection."

The first part, containing five numbers, opens with an orchestral prelude built on an ancient plain-song melody, "Rorate cœli," in Isaiah's prophecy. This leads into a quaint Pastoral, after which comes the angels' announcement of Jesus' birth and a "Gloria in Excelsis." A devotional setting of the old Latin hymn, "Stabat Mater Speciosa," leads into two orchestral movements of great beauty—"The Song of the Shepherds at the Manger," a lovely pastoral, and "The March of the Three Kings," an elaborate number in which the high tones of the violins and flutes typify the Star of Bethlehem. The second part contains the "Beatitudes" for baritone and six-part chorus, the Lord's Prayer, a part entitled "The Founding of the Church" (Tu es Petrus), "The Miracle" (Jesus calming the storm), again treated orchestrally, and "The Entry into Jerusalem," a brilliantly scored tone-picture, mainly instrumental, save for two vocal passages—a Hosanna for chorus and a Benedictus for mezzo-soprano and chorus. The third part opens with the pathetic solo, "Tristis est anima mea" (My soul is sorrowful), in which the Christ pours out his soul to

* The analyses in this chapter are to some extent based upon Rossetter G. Cole's "Choral and Church Music" in the "Art of Music" series.

Peter and his companions on the way to Gethsemane. The orchestra plays a most important part in the expression of this tragic-struggle, after which the ancient Latin hymn, "Stabat Mater Dolorosa," is given with combined orchestral and choral forces. This lengthy and elaborate number is contrasted strongly with the following simple and quaint Easter hymn, "O filii et filiæ," which prepares the listener for the majestic "Resurrexit" which follows and builds up a final climax, with the combined resources of chorus and orchestra, that is really commensurate with the grandeur of the theme.

The modern oratorio culminates, in Germany and France, in two works of supreme beauty—Brahms' "German Requiem" and César Franck's "The Beatitudes." They are almost contemporaries, the former being first performed in 1868, in Bremen, and the composition of the latter begun two years later. Both are imbued with a deeply serious, exalted spirit, and both are masterpieces of musical composition.

The composition of the "German Requiem" was suggested by the death of the composer's mother in 1865. It has, however, nothing to do with the Roman Catholic service for the dead, as its title would imply. It is a series of devotional and pious texts appropriate to the theme. While it points to the vanity of earthly life, its dominant note is one of consolation.

The work opens with a beautiful, rich orchestral introduction. This is followed by the Funeral March, written in triple time, which Brahms adapted so as to express vividly the measured tread of the mourners. The third number, "Lord, Make Me to Know the Measure of My Days on Earth," consists of a baritone solo followed by two choral fugues which are very effective, though of great difficulty. The chorus "How Lovely is Thy Dwelling Place, O Lord of Hosts" is a melodious piece of slower movement. "Ye Now are Sorrowful, Grieve Not," for soprano solo and chorus, also rich in melody, is followed by a baritone solo and chorus, "Here on Earth We Have no Continuing Place, We Seek Now a Heavenly One," which pictures the resurrection of the dead in intricate and powerful fugal passages. The final chorus, "Blessed Are the Faithful Who in the Lord Are Sleeping," in contrast with the tumultuous strains which precede it, provides a calm and sweetly serious close.

"The Beatitudes" was not performed in its entirety till one year after the composer's death—at Dijon in 1891 at the Commemoration Festival of St. Bernard. Its first Paris performance was on March 19, 1893, under Colonne, and not till then did France come to a full recognition of Franck's genius. The text is a poetic paraphrase of the Sermon on the Mount, by Mme. Columb. It is not altogether adequate and is interspersed with philosophical episodes that at times suggest spiritualism and other irrelevant matter. Curiously enough it was frequently these extraneous parts that touched Franck most deeply and occasioned some of his finest outbursts of religious rapture.

The strongest musical parts of the oratorio are the fine choral writing and the skillful handling of the orchestra in exploiting and illustrating the poetic and dramatic meaning of the text. His treatment of the various characters—Satan, the Voice of Christ, Mater Dolorosa, the Angel of Forgiveness and the Angel of Death—is frequently highly dramatic. The central theme which runs through the whole work is the perpetual conflict between good and evil, and "terrestrial" and "celestial" choruses are frequently used to illustrate these opposing forces.

The musical divisions of the oratorio may be grouped into eight parts, preceded by a prologue, corresponding to the Gospel narrative. The Christ motive is introduced in the music of the prologue, for tenor and celestial chorus, which establishes at once the mood of the whole work. Of exquisite beauty and tenderness are the passages assigned to the Voice of Christ (baritone) in the first part, "Blessed He, Who, from Earth's Dreams Awaking," and in the third and fourth parts. The celestial choruses are notable throughout for their tender note of consolation and admonition, especially in the fifth part. Franck's treatment of the whole of the third Beatitude—"Blessed are They That Mourn"—is forceful and impressive, beginning with the chorus, "Grief Over All Creatures," the strongest in the whole oratorio. The most dramatic moments of the work are in the seventh part—"Blessed are the Peacemakers." His Satan, as the arch-inspirer of all strife and discord, appears as a figure of Miltonic grandeur. Opposed to his bitter denunciations and taunts are the gentle strains of the Christ voice, "Blessed are They Who, With Voice Beseeching," with touch even Satan to a penitent mood, "Ah! that Voice," and lead into one of the most beautiful portions of the entire work, the famous quintet of peacemakers, "Evil Cannot Stay." The eighth part—"Blessed are They Which are Persecuted for Righteousness' Sake"—rivals the seventh in dramatic intensity and force. Satan, "not yet defeated," again hurls defiance at Christ. He is rebuked by the chorus of the just and finally gives way before the voice of the Mater Dolorosa, who sings a sublime song, "Stricken With Sorrow." Satan recognizes his doom, the Voice of Christ is heard for the last time, and the celestial chorus responds with a triumphant Hosanna which brings the work to a close.

Nothing has been produced in either France or Germany since the production of these two works that can compare with them. Jules Massenet's religious works are largely condemned, as far as posterity is concerned, by their theatrical style, though the two oratorios "Eve" and "La Vierge" are still given in France. Of Théodore Dubois' three oratorios, only "Paradise Lost," based on Milton's poem, has made its way beyond the borders of France.

There remains to be mentioned Gabriel Pierné's effective "Children's Crusade," frequently heard in America as well as in Europe. Its text is based on a poetic narrative of Marcel Schob. Its music is full of color and rich in pictorial detail. A companion piece is the mystery, "Children of Bethlehem." In both works the composer makes use of folk song material. Pierné has also written a religious legend based on Nigond's poem, "The Little Flowers of St. Francis."

Among the ultra-moderns, Claude Debussy and Florent Schmitt have made excursions into the field of religious music, the former with "Le martyre de Saint-Sébastien," a "mystery" in five acts, written as incidental music to Gabriele d'Annunzio's poem.

Opinion is still divided as to the merits of this work, though the music is considered to be interesting and not devoid of religious feeling. Florent Schmitt's contribution to sacred music is a setting of Psalm XLVII. It is an effective work colorfully scored, in spirit a song of praise and joy.

In Germany the most gifted contemporary composers have almost ignored the sacred forms. Richard Strauss' "Deutsche Motette" is his only effort in this direction. Max Bruch has written much choral music, but virtually has used only secular texts. Max Reger has made one notable contribution in his "Hundredth Psalm," which, however, makes up in quality for the lack of worthy companions. Taubmann's "Deutsche Messe," first performed in 1898, has been given in America by the New York Oratorio Society. It is a massive work, technically far beyond Brahms' "Requiem," though it hardly compares with its predecessor in lyric beauty. Its contrapuntal workmanship is remarkable, while at the same time it is replete with emotional expressiveness. Georg Schumann's "Ruth" is the last German oratorio to reach America. It, too, preserves the German contrapuntal traditions, but at the same time uses the modern orchestral resources in the direction of color. He aims at a quasi-oriental atmosphere, and to that end also employs old Hebrew melodies.

Outside of Germany, France and England, only isolated examples of the oratorio may be found. Among these the Bohemian Dvořák's "St. Ludmila" and the Belgian Tinel's "Franciscus" are probably the most important. Antonin Dvořák's "St. Ludmila" is sometimes classed as a sacred cantata, but its breadth rather suggests its inclusion among oratorios. The poem, by Jaroslav Vrchlicky, is based on a Bohemian legend and sets forth the worship of the heathen goddess Bába, the destruction of her statue by the Christian teacher Ivan, the conversion of Princess Ludmila and her future husband, Prince Borivoy, and their baptism, which ushered in the Christianization of Bohemia. The work was written for the Leeds Festival, where it had its first presentation in 1886. While there are many suggestions of national folk song and national idiom in the score, Dvořák, in writing the music, doubtless had in mind English conditions, demands and tastes, in that he gave special prominence to the choral parts and strove to develop charming and original melodies with strongly rhythmic features.

The composition is in three parts. The first scene is laid in the courtyard of Melnik Castle, where the people are gathered about the statue of the goddess Bába in worship of Bohemian pagan deities. An introductory orchestral number depicts the dawn, following which are several solos and choruses of women and priests, in which the dawning day and the laughing springtime are joyously proclaimed. Ludmila enters with an invocation to the goddess for blessings on the fatherland, closing with the charming passage, "I long with childlike longing," to which the chorus adds, "The gods are ever near." With the approach of Ivan, the serene music changes abruptly, as he implores them in a strong, declamatory aria, "Give Ear, Ye People, One is Our God." After the destruction of the heathen statue by Ivan amid scenes of great confusion, Ludmila proclaims her faith in the doctrine which Ivan preaches, and the part closes with choruses of lament and alarm by the people.

The second part, after an orchestral prelude, discloses Svatava aiding her mistress in finding Ivan, whom they finally discover emerging from a cave. After Ludmila and Svatava have both declared their faith in Christianity, the music suddenly changes. The religious mood gives way to the merry sound of the hunt and the hunters' chorus. Prince Borivoy enters and relates how Ivan miraculously healed the wounded hind. As he sees Ludmila, he declares his love for her. Ivan expounds his doctrine to the prince and the hunters, and Borivoy is also converted. When he again pours out his love for Ludmila, she at first replies, "To thee the pleasure of the chase belongs," but Ivan urges her to bestow her hand upon the prince, and a quartet and a chorus close the part. The scene of the third part is laid in the cathedral of Velehrad. The royal lovers are baptized, and the noble chorus, "Mighty Lord, to us be Gracious," creates an exalted religious atmosphere. At the conclusion of the ceremony the orchestra enters with trumpet fanfares, followed by solos by Svatava and Ivan with choral responses; and a powerful contrapuntal chorus, a final "Alleluia," impressively closes the work.

Edgar Tinel's "Franciscus" was first produced in Malines in 1888 and was heard in New York in 1893. The libretto, by Lodemijk de Koninck, depicts the life of St. Francis of Assisi in its salient features.

The oratorio is divided into three parts. The first—"Francis' Worldly Life and His Renunciation"—opens with a sonorous prelude developed from a theme of stately character and discloses a brilliant scene of court life at Assisi, where knights and ladies hold high feast amid the beauty of an Italian night. There is dancing and merriment and the gay Francis is called upon for a song. He astonishes the guests by singing the Ballad of Poverty, which, with its quaint unaccompanied choral refrains, forms one of the most delightful musical passages in the work. On his way home after the festivities he hears a voice speaking his name. Later in his chamber he hears the same heavenly voice and sees a vision of a magnificent hall, hung with cross-bedecked armor, wherein a noble maiden, Poverty, walks. The heavenly voice tells him that Poverty shall be his bride, his weapon the cross, and his mission to convert the world. The second part pictures Francis' Monastic Life and teems with the fantastic episodes with which mediæval legends allegorically associated the lives of the Church fathers and saints. It introduces the angels of Hope, of Love, and of Peace, against whom the spirits of War and of Hate wage battle. Francis, worn with fasting, barefoot and clad in a monk's gray garb, comes from his cell. His former companions no longer know him, and jeer at him as he tells them of his lovely bride, Poverty. He sings the beautiful, pathetic Song of Poverty, "Erbarm's Dich meiner Noth, O Herr!" ("Have mercy on my need, O Lord!"). Taught by him they learn the meaning of brotherly love, and peace reigns on earth. Francis' "Hymn to the Sun," with choral accompaniment, the deeply expressive Song of Love and the closing chorus of celestial voices, are among the rarest gems of the work. The third part deals with Francis' Death and Glorification, the finest numbers of

which are the Angelus chorus which he hears at evening as he lies on his deathbed; the double chorus in the church scene (Lux æterna), in which the solemn tones of the organ join with contrasting celestial and earthly choirs; the imposingly heroic funeral march; and the final scene, in which the composer masses chorus on chorus with tremendous cumulative effect, closing with the words, "Triumph! Glory be to God!"

In Italy there is now on foot a renaissance of choral composition, of which Don Lorenzo Perosi is the virtual pioneer, with his sacred trilogy "The Passion of Christ" and a series of oratorios, each of which has been said to be in reality "a descriptive mass." Among Italian composers of religious choral music Enrico Bossi, the composer of the oratorios "Canticum canticorum," "Il Paradiso perduto," and "Jeanne d'Arc," stands foremost, though Wolf-Ferrari's secular work "La Vita Nuova," based on Dante's text is probably the most important choral composition produced in contemporary Italy.

CHAPTER XXXII

THE PASSION

Solemn Music for Holy Week a Necessity throughout Christendom—Dramatic Form Adopted by St. Gregory Nazianzen in the Fourth Century—Many Glorious Musical Versions of the Gospel Narratives — Bach's Matthew Passion.

IN every age and in every part of Christendom the historic churches have felt the need of special music for the chapters of the Gospel which recite the Passion of Christ.

St. Gregory Nazianzen, who flourished between the years 330 and 390, seems to have been the first ecclesiastic who entertained the idea of setting forth the history of the Passion in a dramatic form. He treated it as the Greek poets treated their tragedies, adapting the dialogue to a certain sort of chanted recitation, and interspersing it with choruses disposed like those of Æschylus and Sophocles. It is much to be regretted that we no longer possess the music to which this early version was sung; for a careful examination of even the smallest fragments of it would set many vexed questions at rest. But all we know is that the sacred drama really was sung throughout.

In the Western Church the oldest known "Cantus Passionis" is a solemn plain-chant melody, the date of which it is absolutely impossible to ascertain. As there can be no doubt that it was, in the first instance, transmitted from generation to generation by tradition only, it is quite possible that it may have undergone changes in early times; but so much care was taken in the sixteenth century to restore it to its pristine purity, that we may fairly accept as genuine the version which, at the instance of Pope Sixtus V, Guidetti published at Rome in the year 1586, under the title of "Cantus ecclesiasticus Passionis Domini nostri Jesu Christi secundum Matthæum, Marcum, Lucam, et Joannem"—St. Matthew's version being appointed for the mass of Palm Sunday, St. Mark's for that of the Tuesday in Holy Week, St. Luke's for that of the Wednesday, and St. John's for Good Friday.

Certainly since the beginning of the thirteenth century, and probably from a much earlier period, it has been the custom to sing the music of the Passion in the following manner. The text is divided between three ecclesiastics—called the "deacons of the Passion"—one of whom chants the words spoken by our Lord, another, the narrative of the Evangelist, and the third, the exclamations uttered by the Apostles, the crowd, and others whose conversation is recorded in the Gospel. In most missals, and other office books, the part of the first deacon is indicated by a cross; that of the second by the letter C. (for *Chronista*), and that of the third by S. (for *Synagoga*). Sometimes, however, the first part is marked by the Greek letter X. (for *Christus*), the second by E. (for *Evangelista*), and the third by T. (for *Turba*). Less frequent forms are, a cross for *Christus,* C. for *Cantor,* and S. for *Succentor;* or S. for *Salvator,* E. for *Evangelista,* and Ch. for *Chorus.* Finally, we occasionally find the part of our Lord marked B. for *Bassus;* that of the Evangelist, M. for *Medius;* and that of the crowd, A. for *Altus;* the first deacon being always a bass singer, the second a tenor, and the third an alto. A different phrase of the chant is allotted to each voice; but the same phrases are repeated over and over again, throughout to different words, varying only in the cadence, which is subject to certain changes determined by the nature of the voice which is to follow.

Until the latter half of the sixteenth century the Passion was always sung in this manner by the three deacons alone. The difficulty of so singing it is almost incredible; but its effect, when really well chanted, is most touching. Still, the members of the Pontifical Choir believed it possible to improve upon the time-honored custom; and in the year 1585 Vittoria produced a very simple polyphonic setting of those portions of the text which are uttered by the crowd, the effect of which, intermingled with the chant sung by the deacons, was found to be so striking that it has ever since remained in use. His wailing harmonies are written in such strict accordance with the spirit of the older melody, that no suspicion of incongruity between them is anywhere perceptible. The several clauses fit into each other as smoothly as those of a litany, and the general effect is so beautiful that it has been celebrated for the last three centuries as one of the greatest triumphs of polyphonic art.

Mendelssohn, indeed, objects to it rather fiercely

in one of his letters, on the ground that it is neither dramatic nor descriptive; that the music does not properly express the sense of the text; and that especially the words *Crusifige eum* are sung by "very tame Jews indeed" ("sehr zahme Juden"). But we must remember that there was nothing whatever in common between the purely devotional music of the polyphonic school and that of the "Reformirte Kirche" to which Mendelssohn was attached. So little did he sympathize with it, that, as he himself has told us, he could not even endure its constant alternation of recitation and cadence in an ordinary psalm-tone. He longed for a more fiery reading of the story; and would have had its awful scenes portrayed with all the descriptive energy proper to an oratorio. But such an exhibition as this would have been manifestly out of place in a Holy Week service. Moreover, the evangelists themselves treat the subject in an epic and not a dramatic form; and the treatment required by the two forms is essentially different. Mendelssohn would have embodied the words "Crucify him! crucify him!" in a raging chorus, like his own "Stone him to death." Vittoria sets them before us as they would have been reported by a weeping narrator, overwhelmed with sorrow at their cruelty; a narrator whose tone would have been all the more tearful in proportion to the sincerity of his affliction. Surely this is the way in which they should be sung to us in Holy Week. The object of singing the Passion is, to lead men to meditate upon it; not to divert their minds by a dramatic representation. And in this sense Vittoria has succeeded to perfection.

Francesco Suriano also brought out a polyphonic rendering of the exclamations of the crowd, with harmonies which were certainly very beautiful, though they lack the deep feeling which forms the most noticeable feature in Vittoria's settings, and, doubtless for that reason, have never attained an equal degree of celebrity. Vittoria's "Passion" was first printed at Rome by Alessandro Gardano in 1585. The entire work of Suriano will be found in Proske's "Musica Divina," vol. iv.

But it was not only with a view to its introduction into an ecclesiastical function that the story of our Lord's Passion was set to music. We find it in the Middle Ages selected as a constant and never-tiring theme for those Mysteries and Miracle Plays by means of which the history of the Christian faith was disseminated among the people before they were able to read it for themselves. Some valuable relics of the music adapted to these ancient versions of the story are still preserved to us. Fontenelle speaks of a "Mystery of the Passion" produced by a certain bishop of Angers in the middle of the fifteenth century, with so much music of a really dramatic character that it might almost be described as a lyric drama. In this primitive work we first find the germ of an idea which Mendelssohn has used with striking effect in his oratorio "St. Paul." After the baptism of our Saviour, God the Father speaks; and it is recommended that His words "should be pronounced very audibly and distinctly by three voices at once, treble, alto, and bass, all well in tune; and in this harmony the whole scene which follows should be sung." Here then we have the first idea of the "Passion Oratorio," which, however, was not developed directly from it, but followed a somewhat circuitous course, adopting certain characteristics peculiar to the Mystery, together with certain others belonging to the ecclesiastical "Cantus Passionis," already described, and mingling these distinct though not discordant elements in such a manner as to produce eventually a form of art the wonderful beauty of which has rendered it immortal.

In the year 1573 a German version of the Passion was printed at Wittenberg, with music for the recitation and choruses—introductory and final—in four parts. Bartholomäus Gese enlarged upon this plan, and produced, in 1588, a work in which Christ's words are set for four voices, those of the crowd for five, those of St. Peter and Pontius Pilate for three, and those of the maidservant for two. In the next century Heinrich Schütz set to music the several narratives of each of the four evangelists, making extensive use of the melodies of the innumerable chorales which were, at that period, more popular in Germany than any other kind of sacred music, and skillfully working them up into very elaborate choruses. He did not, however, venture entirely to exclude the ecclesiastical plain chant. In his work, as in all those that had preceded it, the venerable melody was still retained in those portions of the narrative which were adapted to simple recitative—or at least in those sung by the evangelist—the chorale being only introduced in the harmonized passages. But in 1672 Johann Sebastiani made a bolder experiment, and produced at Königsberg a "Passion" in which the recitatives were set entirely to original music, and from that time forward German composers, entirely throwing off their allegiance to ecclesiastical tradition, struck out new paths for themselves and suffered their genius to lead them where it would.

The Teutonic idea of the "Passions Musik" was now fully developed, and it only remained for the great tone-poets of the age to embody it in their own beautiful language. This they were not slow to do. Theile produced a "Deutsche Passion" at Lübeck in 1673 (exactly a century after the publication of the celebrated German version at Wittenberg) with very great success; and some thirty years later Hamburg witnessed a long series of triumphs which indicated an enormous advance in the progress of art. In 1704 Hunold Menantes wrote a poem called "Die Passions-Dichtung des blutigen und sterbenden Jesu," which was set to music by the celebrated Reinhard Keiser, then well known as the writer of many successful German operas. The peculiarity of this work lies more in the structure of the poem than in that of the music. Though it resembles the older settings in its original recitatives and rhythmical choruses, it differs from them in introducing, under the name of *Soliloquia,* an entirely new element, embodying, in a mixture of rhythmic phrase and declamatory recitation, certain pious reflections upon the progress of the sacred narrative. This idea, more or less exactly carried out, makes its appearance in almost every work which followed its first enunciation down to the great "Passion Oratorios" of Johann Sebastian Bach. We find it in the music assigned to the "Daughter of Zion" and the "Chorales of the Christian Church"; in Handel's "Passion"; in the chorales and many of the airs in Graun's "Tod Jesu":

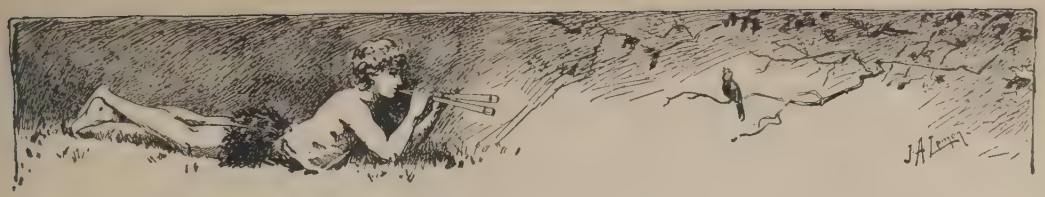
and in almost all the similar works of Telemann, Matheson, and other contemporary writers. Of these works, the most important were Postel's German version of the narrative of the Passion as recorded by St. John, set to music by Handel in 1704, and Brockes's famous poem "Der für die Sünden der Welt gemarterte und sterbende Jesus," set by Keiser in 1712, by Handel and Telemann in 1716, and by Matheson in 1718. These are all fine works, full of fervor, and abounding in new ideas and instrumental passages of great originality. They were all written in thorough earnest, and, as a natural consequence, exhibit a great advance both in construction and style. Moreover, they were all written in the true German manner, though with so much individual feeling that no trace of plagiarism is discernible in any one of them. These high qualities were thoroughly appreciated by their German auditors; and thus it was that they prepared the way, first, for the grand "Tod Jesu," composed by Graun at Berlin in 1755, and then for the still greater production of Sebastian Bach, whose "Passion according to St. Matthew" has come to be universally regarded as without doubt the sublimest work of the kind that ever was written.

The idea of setting the history of the Passion to the grandest possible music, in such a manner as to combine the exact words of the Gospel narrative with finely developed choruses, meditative passages like the *Soliloquiæ* first used by Keiser, and chorales, sung, not by the choir alone, but by the choir in four-part harmony and by the congregation in unison, was first suggested to Bach by the well known preacher Solomon Deyling. This zealous Lutheran hoped, by bringing forward such a work at Leipzig, to counteract in some measure the effect produced by the ecclesiastical "Cantus Passionis," which was then sung at Dresden under the direction of Hasse, by the finest Italian singers that could be procured. Bach entered warmly into the scheme. The poetical portion of the work was supplied, under the direction of Deyling, by Christian Friedrich Henrici (under the pseudonym of "Picander"). Bach set the whole to music; and on the evening of Good Friday, 1729, the work was performed for the first time in St. Thomas's Church, Leipzig, a sermon being preached between the two parts into which it is divided, in accordance with the example set by the oratorians at the Church of St. Maria in Vallicella at Rome.

"Die grosse Passion nach Matthäus," as it is called in Germany, is written on a gigantic scale for two complete choirs, each accompanied by a separate orchestra and an organ. Its choruses, often written in eight real parts, are sometimes used to carry on the dramatic action in the words uttered by the crowd or the Apostles, and sometimes offer a commentary upon the narrative, like the choruses of a Greek tragedy. In the former class of movements, the dramatic element is occasionally brought out with telling effect, as in the reiteration of the Apostles' question, "Lord, is it I?" The finest examples of the second class are the introductory double chorus, in 12-8 time, the fiery movement which follows the duet for soprano and alto near the end of the first part, and the exquisitely beautiful "Farewell" to the crucified Saviour which concludes the whole. The part of the Evangelist is allotted to a tenor voice, and is carefully restricted to the narrative portion of the words. The moment any character in the solemn drama is made to speak in his own words, those words are committed to another singer, even though they should involve but a single ejaculation. Almost all the airs are formed upon the model of the *Soliloquiæ* already mentioned; and most of them are sung by "The Daughter of Zion." The chorales are supposed to express the voice of the whole Christian Church, and are therefore so arranged as to fall within the power of an ordinary German congregation, to the several members of which every tune would naturally be familiar. The style in which they are harmonized is less simple, by far, than that adopted by Graun in his "Tod Jesu"; but as the melodies are always sung in Germany very slowly, the passing notes sung by the choir and played by the organ serve rather to help and support the unisonous congregational part than to disturb it, and the effect produced by this mode of performance can scarcely be conceived by those who have not actually heard it. The masterly treatment of these old popular tunes undoubtedly individualizes the work more strongly than any learning or ingenuity could possibly do; but, in another point, the Matthäus-Passion stands alone above the greatest German works of the period. Its instrumentation is, in its own peculiar style, inimitable. It is always written in real parts—frequently in very many. Yet it is made to produce endless varieties of effect. Not, indeed, in a single movement; for most of the movements exhibit the same treatment throughout. But the instrumental contrasts between contiguous movements are arranged with admirable skill. Perhaps the most beautiful instance of this occurs in an air, accompanied by two oboi da caccia and a solo flute.

In this great work the German form of "Passions Musik" culminated; and in this it may fairly be said to have passed away; for since the death of Bach no one has seriously attempted either to tread in his steps or to strike out a new ideal fitted for this peculiar species of sacred music. The oratorio has been further developed, and has assumed forms of which Bach could have entertained no conception; but the glory of having perfected this particular art form remains entirely with him; and it is not at all probable that any future composer will ever attempt to rob him of his well-earned honor.

A HISTORY OF MUSIC IN AMERICA



A HISTORY OF MUSIC IN AMERICA

CHAPTER I

PURITAN AND CAVALIER

Psalms Sung on the "Mayflower," According to Edward Winslow—Pilgrims and Puritans Unite in Planning a Hymn-Book—Early Religious Music in New York and in Maryland—Beginnings of Secular Music in the South —The First American Concerts.

IT is customary in discussing the beginnings of music in America to dwell upon the low state of musical culture among the first white settlers. Thus Ritter: "From the crude form of a barbarously simple psalmody there rose a musical culture in the United States which now excites the admiration of the art-lover, and at the same time justifies the expectation and hope of realization, at some future epoch, of an American school of music." Let us cherish the belief that an American school of music, if not already existent, is at least in process of formation; but why reproach the Pilgrims, the Puritans, and the Cavaliers for their lack of knowledge of an art then in its infancy, of a science not then understood by its professors?

Polyphonic music had, indeed, reached its highest development by the beginning of the seventeenth century, but the great wealth and glory of polyphony had been promoted by, and was intimately interwoven with the Latin ritual. It was not until 1599 that Monteverde published his "Cruda Amarilli," with which began the revolt against the contrapuntists, and the development of modern music. When New England and Virginia were settled, Bach and Handel were yet unborn. Even Fux, whose "Gradus ad Parnassum" was the text-book of Papa Haydn, delayed his début on this world-stage until 1660. The colonists could only bring with them to the New World a part of the culture of the Old, and in hunting, in fighting, in building and sowing and reaping, they might and did easily forget the luxuries they had left in their struggle to secure the necessities of life. As to the degree of musical culture brought over by the Pilgrims, let us quote Edward Winslow, a passenger on the "Mayflower":

"We refreshed ourselves with the singing of psalms, making a joyful melody in our hearts as well as with the voice, there being many of our congregation very expert in music, and indeed it was the sweetest music that mine ears ever heard."

On their landing at Plymouth Rock, the Pilgrims sang psalms of thanksgiving. The version of the Psalter employed was that which had been prepared for them in Amsterdam by one of their pastors, Henry Ainsworth. Melodies were placed over the sacred words in lozenge or diamond shaped notes, without bars and without harmony. Five of the tunes, probably "Old Hundred," "Martyrs," "York," "Windsor" and "Hackney," were very generally known, and served for public worship in Plymouth for seventy years, and in Salem for forty years. Two psalms were commonly sung at each service, following the regular order laid down for the guidance of Separatist congregations in Holland. Under date of May 17, 1685, the church records of Plymouth show the first departure from the Ainsworth Psalter:

"The Elder stayed the church after public worship was ended, and moved to sing psalm 130th in another translation, because in Mr. Ainsworth's translation, which we sang, the tune was so difficult few could follow it—the church readily concented thereto."

Boston, of course, was settled not by Pilgrims but by Puritans. In the height of their power in England, the Puritans had dissolved church choirs, destroyed organs and other instruments, and even rebelled against the use of such simple arrangements of the Psalter as those devised by Thomas Ravenscroft. After persuasion by their clergy, based on scriptural texts, the great mass of Puritans consented that a plain melody might be used, and the psalms sung. In early Boston church services one psalm was usually sung to a simple melody, which was lined out or "deaconed." In due time, however, Puritan and Pilgrim were happily blended, the value of music in public worship was recognized, and a committee of the ministers discussed the possibility of issuing a hymn-book. For an account of this, the first musical work published in the colonies, and the subsequent development of Church music, the reader is referred to the chapter on "Early American Hymn-tune Composers."

For the beginnings of Church music in New York, we need turn back no earlier than 1628, for it was in that year that Jonas Michaelius, a pastor of the Dutch Reformed faith, came over to build up the first religious congregation in New Amsterdam. We may assume that the future metropolis of the United States was then a simple Dutch village of less than a thousand souls, and that the annual compensation now gladly paid a single soloist in more than one Dutch Reformed church would have absorbed every bit of legal tender in the island of Manhattan. But the Dutch colonists should have been rich in music. The four great Netherland schools of composers, if not the actual inventors of polyphonic music, had been the world's teachers from the early part of the fifteenth century, when Guillaume Dufay took charge of the Papal Choir, until the death of Orlando di Lasso in 1594. Not only had the Netherland musicians attained distinction in Church music; they had developed secular music, part songs, madrigals, etc., and having exhausted the resources of counterpoint, were turning toward a less ornate style at a time when the learned theorists of other lands were still spending their skill in the construction of enigmatical canons. The Dutch had a vast collection of folk-song, and field singing was as much a part of their religious observance as field preaching. Unfortunately no records of the musical services instituted by Pastor Michaelius are extant, but among the solemn songs of worship there is certain to have been one familiar to the New England pioneers, for "Old Hundred," which was first printed in Beza's edition of the Genevan Psalter (1554), was sung throughout the Low Countries.

While the church established by Pastor Michaelius continued to grow in influence, New Amsterdam (1664) suddenly became New York. With the establishment of British rule came the Established Church, and in 1697 Trinity Parish, New York, received the land grant which proved the foundation of its enormous wealth.

In those days the vested choir, the school for choristers, the splendid organ—musical equipment in which Trinity Church now leads the Protestant Episcopal Church in America—were still undreamed of. The Church of England continued under Puritan influence to a great degree, even during the Stuart rule. The Psalter was more often "said" than "sung." The anthems were more often read than chanted. The liturgy was complete without the use of hymns, and hymns were unknown. Musical services were of an elaborate character on special occasions in cathedrals and in chapels royal, but never were heard in parish churches. What was true of England was true of New York, and this statement applies with equal force to Virginia, where the beginnings of Church music call for no special comment.

It was not until 1704 that the vestry of Trinity Church discussed the question of building an organ, and then it was a matter of so little importance that it was passed on to the next generation. In 1736 the first great maker of musical instruments who came to America settled in Philadelphia. Johann Klemm by name, he altered the spelling to John Clemm, and began to build both organs and pianos, having long before mastered the craft under the celebrated Gottfried Silbermann. Clemm was called to New York to build an organ for Trinity, which was completed in 1741 at a cost of 520 pounds sterling. This instrument had three manuals and twenty-six stops. With its inauguration began the primacy of Trinity Parish in the religious music of New York. Twenty-two years later, Clemm having passed away, this instrument was sold to make room for a larger organ imported from England. Congregational singing soon gave way to music by a choir of trained musicians, and the first American service in cathedral style (the entire liturgy either intoned or sung) was undoubtedly held in Trinity Church, since no other Anglican church of the early period possessed the necessary equipment.

There remains for our consideration under the head of Church music only the Province of Maryland. On March 25, 1634, mass was celebrated for the first time on Saint Clement's Island, in the Potomac, and two days later the sacrifice was offered up on the site of the town of Saint Mary's. The records are not available, but it is probable that the liturgy was "said;" not "sung" on these occasions. As the music of the Roman Catholic Church is universal, it requires larger space for adequate treatment than this chapter affords, and the reader will find abundant material in another section of this series.

The colonists also brought with them the folk-music of the countries whence they came, and it is a truism in musical history that the people whose folk-music is richest are sure to excel in the art-forms as well. We are safe in assuming, therefore, that however long it may require for a perfect amalgamation of the races here, and the evolution of a genuine American type, the development of music, a composite of the best of every European people, will eventually be such as to command the respect of all the world. Meanwhile, in our search for the beginnings of secular music in America, as we leave the land of the Puritan, where only religious music was tolerated, we shall find among the Cavaliers, where music of any kind in the churches was unimportant, the love-songs, the drinking-songs, the aubades and serenades, and the dance music of England. We shall find that, as the gentry of the Old Dominion grew rich on the fertility of the soil, among the human merchandise they imported and paid for with tobacco money, were dancing-masters and musicians. Much as your true Cavalier loved the art of music, he professed a lordly contempt for its professors, and while the white musician did not belong to a plantation household as a chattel, he was not much higher in the social scale than the black who did. In justice to the Virginian, and the Carolinian, let it be here recorded that throughout Europe in that generation the dramatic artist was legally a vagabond, and that to be a player or a musician was to be outside the pale of Church as well as state. It was not until the Victorian era that musicians and players were knighted and made much of in England. We shall find that with the rise of a leisured class in the Southern colonies, however, it was thought fit that the young ladies of the house should be taught the spinet and harpsichord.

While the first classes for regular instruction in music were formed in New England in 1717, solely for the improvement of singing in the churches, and

in 1721 the Rev. Thomas Walter published a book meant to explain "The Grounds and Rules of Musick," and to serve as an "Introduction to the Art of Singing by Note: Fitted to the meanest Capacity," the first American teacher of secular music was John Salter, who in 1730 began his work in Charleston, S. C., in a boarding-school for young ladies conducted by his wife. As late as 1673 there was "no musician by trade" in any part of New England, according to official reports.

In 1757 Josiah Davenport had opened a singing-school in Philadelphia, at first devoted to psalm-singing, but later to music in general. In 1760 a singing-school was established by James Lyon in Philadelphia, and in 1764 the instruction of children in the art of music was undertaken by Francis Hopkinson and William Young, who received the thanks of the vestry of St. Peter's and Christ Church for their services.

In 1741 the Moravian Brethren settled at Bethlehem, Pa., bringing with them that love of the best music which was to flower more than a century later in the splendid Bach Festivals. These gentle sectaries sang at their work in the fields and at home, cultivating the folk-song along with the hymn, and early manifesting an interest in instrumental music of every kind.

In Maryland, Hugh Maguire, the first teacher of record, opened his school in connection with St. Anne's Church, Baltimore, where he likewise officiated as organist.

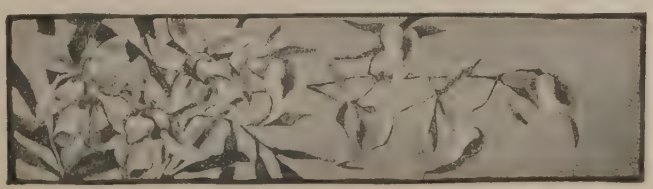
The first music-teacher in New York was William Tuckey, whose advertisements date from 1754, a year after his arrival in America. The Choir School of Trinity Church had its first master in Tuckey, who was composer, conductor, and organist, as well as pedagogue, and whose activities ceased only with his life, about the beginning of the War of Independence.

In the South the favorite instruments for the home were the spinet and harpsichord, to which the harp was soon joined. The organ was in general use in America by the middle of the eighteenth century, the first having been imported by Thomas Brattle, of Boston, who presented it to King's Chapel, in 1713. The prejudice against it was so great that it remained unpacked for nearly a year. Finally, it was placed in position, and a Mr. Price was engaged as organist, who gave way a year later to Edward Enstone, who was brought over from England for the post. Unable to make both ends meet, Mr. Enstone asked permission to open a school of music and dancing, which the selectmen promptly refused to grant. Enstone had the courage of conviction, however, for he not only set up his dancing-school, but therein sold instruction-books, music, and instruments of divers kinds, such as oboes, flutes, flageolets, violins, and basses, all of which were then in common use in the South. In 1781 the Stoughton Musical Society was organized, and it then became possible to give choral music to the accompaniment of the violin, flute, clarinet, and bass. The Dartmouth Handel Society and the Boston Handel and Haydn Society came later, and with their early performances of oratorios the stage of development is reached in New England from which our history is continued in a later chapter. Opera, as we shall see, was being made known by this time in New Orleans and New York.

The first actual concert of record in the colonies was given in Boston, December 30, 1731, "on sundry instruments at Mr. Pelham's Great Room, being near the house of the late Dr. Noyes, near the Sun Tavern." Beyond the fact that tickets were sold at five shillings, and that there was no admittance after six o'clock, when the music was to begin, we are wholly in ignorance of the details of this interesting affair.

In 1732 a "Consort of Musick" was given in the council-chamber, Charleston, S. C., for the benefit of John Salter, already mentioned as a pioneer teacher of that city. Several other musical entertainments took place in Charleston that same year. Two years later Charleston heard the first American song recital, although "none but English and Scotch songs were sung." January 31, 1736, was the date of the first concert in New York, which was a benefit for a Mr. Pachelbell. The harpsichord was presided over by Pachelbell himself, but there were "songs, violins, and German flutes by private Hands," according to the advertisement in the "Weekly Journal." This entertainment, for which the tickets were four shillings each, was held at the house of Robert Todd, vintner.

Such in brief were musical beginnings in a country whose expenditures in support of this art and its interpreters have continued to mount with every season, until it may be said without exaggeration that to the foreign musician, whether singer or performer, it is still an El Dorado.



CHAPTER II

OPERA IN AMERICA

"The Beggar's Opera" in Williamsburg—First Permanent Opera in New Orleans—Early American Works Sung in New York—The Garcia-Malibran Period—The Academy of Music and the Metropolitan and the Opera Craze of the Twentieth Century—American Composers too Much Ignored.

FOR the beginnings of opera in America we must turn rather to the Latin settlements of the South than to the United States. It was in Italy that this art-form had its birth, and the colonization of North America by the peoples of Northern Europe was well under way before opera was known in the mother countries, outside court circles. If, then, we must confess that Havana, Mexico city, and Buenos Aires supported permanent opera before the British colonies knew the meaning of the word, it may be pleaded in extenuation that the youngest of these cities was a flourishing and populous commercial center before Jamestown was founded, and that while the first permanent settlement in North America by the white race dates from 1607, it was not until thirty years later that the Teatro di San Cassiano, the world's first opera house, was thrown open to the general public in Venice.

Nor would it be reasonable to expect that the first performances of lyric drama would take place in Puritan New England, Calvinistic New York, Quaker Pennsylvania, or even in Catholic Maryland, all settled by hardy pioneers. The early history of opera in every part of the world is closely interwoven with that of pleasure-loving monarchs and of wealthy aristocracies. Opera for the people, and at prices within the reach of the people, is purely a nineteenth-century development. The first miniature court in the British colonies was set up by the government of Virginia, where the younger sons of the English gentry endeavored to while away their days in the fashion of the Stuart kings across the water, gaming, hunting, drinking, dueling, dancing, and love-making. Williamsburg was the scene of all the idle amusements which the Court of St. James's had borrowed from France, and we may be sure there were musicians, for without music dancing is impossible, and there were balls without number during the season. A playhouse was built as a matter of course, and whenever a troupe could be assembled, farces, comedies, and even tragedies added to the festivity of the little capital.

But while the Virginia gentry were imitating their kinsmen in the Old World, Purcell had produced the first English operas, and the merry war between Handel and Bononcini had been fought to a finish. Surfeited with Italian arias, the Englishmen at home turned gladly to "The Beggar's Opera," which was the first of the so-called ballad type. This popular satire on the politicians and court was first performed in London, January 29, 1728, ten years later in Williamsburg, and in due course of time progressed to New York.

Even in its lightest form—for "The Beggar's Opera" closely resembled what we are now pleased to call "musical comedy"—opera failed during more than a hundred years to secure a permanent footing in the territory comprised by the original thirteen States of the Union.

The next step forward was made by the creole aristocracy of New Orleans, where the first American opera house was opened in 1813 under the management of John Davis, and while not exclusively devoted to opera, proved so successful that in 1818 a second opera house was built, at a cost of $180,000. There the works of Rossini, Meyerbeer, Auber, and Mozart were, in many cases, performed on American soil for the first time. This building, known as the Orleans Opera House, was well patronized by the creoles and their Northern visitors until the outbreak of the Civil War. Before that disastrous period, however, the erection of the present opera house on Bourbon Street was begun, and in 1868 a new opera association was formed, which opened a highly successful season with "Dinorah," Adelina Patti in the leading rôle. Since then there have been many changes in the management, and there have been good seasons and bad seasons, and sometimes an interregnum, but New Orleans, which first gave the opera a permanent home in the United States, still maintains regular performances during the winter months.

Turning to the North, we find the first record of opera in New York in a performance of "The Beggar's Opera" in 1751. Other ballad operas were doubtless sung, many of which have vanished, even in name, but among the early favorites were "Love in a Village" (1768), "Inkle and Yarico," "The Duenna," and "The Tempest" (1791), to Purcell's music.

The first American opera was presented April 18, 1796, the story being that of William Tell. "The Archers, or the Mountaineers of Switzerland," as this work was called, was composed by Benjamin Carr, who had settled in America some years before, a brother of Sir John Carr. The libretto was furnished by William Dunlop, who was well known in that day as an author, actor, and manager.

The next American opera was produced in New York, December 19, 1798, as "Edwin and Angelina." Based on Goldsmith's poem, the text was provided by E. H. Smith, of Connecticut, and the music by M. Pellesier, a Frenchman who was among the earliest musicians of his race to make his home in America. It may be assumed that this venture was well received, for on January 11, 1798, the same author and composer produced "Sterne's Maria."

Other notable early productions were those of

Bishop's "Guy Mannering" (1816), adaptations of Rossini's "Barber of Seville" (1819), and of Mozart's "Figaro" (1824) and Davy's "Rob Roy" (1818). Other English operas, and versions in the vernacular of standard works in Continental tongues, were presented, and the people of New York enjoyed opportunities for hearing good singing afforded by the engagements of Incledon and Thomas Phillipps (1817) and other excellent English vocalists.

The most promising of all early ventures in New York was that made by Dominick Lynch, a French wine-merchant, in 1825. Among the foremost musicians of that period was Manuel del Popolo Vicente Garcia, who was composer, singer, manager, and teacher, and of European celebrity in each of these departments of art. Garcia was induced by Lynch to undertake a season of Italian opera, and he came in time to open at the old Park Theater, November 26 of the year mentioned. The first work produced was "The Barber of Seville," but in the course of the season no less than ten other Italian operas were sung. The company included, besides the impresario himself, his son Manuel, afterward famous as a teacher and the inventor of the laryngoscope; his daughter Marie Felicita, who contracted an unfortunate marriage with M. Malibran while in America, but none the less became the leading singer of her day; Crivelli, the tenor; Angrisani, De Rosich, Mme. Barbieri, and last, but not least, his own wife, Mme. Garcia. No greater assemblage of artists of the best rank could be found in any opera house; a fact which seems to have been appreciated by New Yorkers, for they proved liberal in their patronage. Possibly the Garcia family might have made their home in America, but for an unlucky mishap for which the local audiences could not be held responsible.

In 1827 Garcia took his family to Mexico, where he met with great success in the capital; but while on his return to the coast, he was attacked by brigands, and robbed of $30,000 in gold, the sum total of his profits. Disgusted with this experience, he returned to Europe, and the permanent establishment of opera in New York was delayed for another generation.

At the Park Theater was begun, July 13, 1827, the first regular season of French opera, with Rossini's "Cenerentola." German opera was introduced September 16, 1856, at Niblo's Garden, Meyerbeer's "Robert der Teufel" being the work sung. The conductor was Karl Bergmann, and the leader of the orchestra Theodore Thomas, who had then barely attained his majority.

Next in chronological order come the Seguins, who gave operatic performances in New York and elsewhere in 1838. The era of the impresario had now opened, and from time to time there were names to conjure with.

Lorenzo da Ponte, in early life the friend and librettist of Mozart, and poet laureate to the Austrian court, later a teacher of Italian at Columbia College; Max Maretzek, who began his managerial career in New York in the fall of 1848; Max and Moritz Strakosch, Carl Rosa, H. L. Bateman, Bernhard Ullmann, and J. H. Hackett; Jacob Grau (whose son Maurice was to achieve the first real financial success in opera), C. D. Hess, Anna Bishop, Ole Bull, and Sigismund Thalberg, all better known in other departments of music—these, and others, had the misfortune to undertake operatic management before conditions were such as fully to warrant the attempt.

One of the saddest of many fiascos was that of Ferdinand Palmo. An Italian, with characteristic love of art and some knowledge of music, he had accumulated a small fortune as keeper of a famous café. The first real opera house in what is now the metropolis of the New World was opened by Palmo February 3, 1844, with a performance of "I Puritani." Two years later the house was given over to dramatic entertainment, and Palmo, having bought his managerial experience dearly, was glad to cater to the inner man again.

The Academy of Music, New York, opened October 2, 1854, with Grisi and Mario, in "Norma," under the management of James Henry Mapleson, of her Majesty's Opera, London; and the Academy of Music, Philadelphia, opened February 26, 1857, with Mme. Gazzaniga, Sig. Brignoli, and Sig. Amadio, in "Il Trovatore." It should be recorded to the credit of American *entrepreneurs* that several important works were produced in New York before they had been sung in either London or Paris—Verdi's "Aïda," Wagner's "Lohengrin" and "Die Walküre" being the most notable instances.

Opera bouffe was introduced in New York, at the French Theater, September 24, 1867, by H. L. Bateman; Offenbach's "La Grande Duchesse" was the work, with Mlle. Lucille Postée in the title-rôle. It ran for 158 nights.

In 1866 the Academy of Music in New York was destroyed by fire, but the following year the present structure was erected, and Italian opera was continued under the management of Colonel Mapleson with a fair degree of financial and artistic success until 1883. In that year the Metropolitan Opera House opened with an opposition company, managed by Henry E. Abbey and Maurice Grau. The result was a divided support for both houses for the next two seasons, but in the end Colonel Mapleson was obliged to retire, leaving the Metropolitan alone in the field.

The Metropolitan Opera House was built by a coterie of wealthy men organized as the Metropolitan Opera House Realty Company, who retained for their own use the first tier of boxes, "the Diamond Horseshoe," leasing the actual management to the impresarii. The failure of the Abbey management, therefore, was but managerial. In 1884-85 the management was intrusted to Leopold Damrosch, who gave the preference to German opera, and by the very novelty of the works presented, attracted a larger following than any of his predecessors had done. German opera in general, and the music-dramas of Wagner in particular, were featured there during many years.

In 1891 the management passed to Messrs. Abbey, Schoeffel and Grau, but this firm was wrecked by the failure of other enterprises with which Mr. Abbey was associated. Maurice Grau then took over the management on his own account, and until 1903 was the sole impresario. Without being in any way a profound musician, Grau was an excellent business man, and he was the first American to produce grand opera for any considerable time at a financial profit.

Heinrich Conried, who had been until then manager of the German Theater in Irving Place, was next in the order of succession at the Metropolitan. With the exception of the first American performance of "Hansel und Gretel," Conried had never before been associated with any musical productions, nor had he ever received any musical training. The Irving Place Theater was known, however, as the home of the best stock company in New York, and it was hoped that he would bring something of the fine ensemble attained in Irving Place to the Metropolitan.

The one conspicuous event of his administration proved to be the "Parsifal" production, which took place on Christmas eve, 1903, the occasion being his annual benefit. Wagner had sought in his will to restrict the performance of "Parsifal" to the Festspielhaus in Bayreuth until 1919. When it was known that Conried intended to produce it in America, bitter protests were entered by the Wagner family. Moreover, the work was denounced from many pulpits as sacrilegious in its treatment of the eucharistic celebration. The effect of all this advertisement was to crowd the opera house. The 3700 seats were sold at double the usual price, orchestra chairs being sold at $10 each, and fetching a premium of $75 on the night of the performance. A less successful but equally well advertised production was that of "Salome" four years later, and likewise at his annual benefit. The house was again sold out, but the owners of the house refused, on moral grounds, to permit a second performance, and cost of scenes, costumes, etc., fell on the managerial company, of which Conried was chief stockholder.

Meantime active opposition to the Metropolitan had been begun by Oscar Hammerstein, a well-known theatrical manager. The Manhattan Opera House, built by Hammerstein, opened November 3, 1906, with an excellent company of artists, the principal conductor being Cleofonte Campanini. Conried professed not to take Hammerstein's venture seriously, but ill health complicated his business troubles, and in 1908 he retired in favor of Giulio Gatti-Casazza, then impresario at La Scala, Milan, with whom was associated Andreas Dippel, one of the leading tenors of Conried's company.

Under the new management Arturo Toscanini and Gustav Mahler were made chief conductors, and more attention was paid to ensemble. Hammerstein's enterprise continued to flourish, however, and in the summer of 1909 he gave a series of "educational" performances at the Manhattan Opera House, and opened his regular season several weeks earlier than usual.

In addition to the regular performances at the rival opera houses in New York city, the New Theater, which opened in November, 1909, provided a series of performances of opera comique; artists, orchestra, and scenery being drawn from the Metropolitan.

Regular performances were also given by the Metropolitan forces in the Brooklyn Academy of Music, one of the most beautiful and commodious of modern theaters.

The influence of New York city has naturally been paramount in the recent development of opera in America. For many years it was the custom of the Metropolitan companies to begin a tour extending through all the larger cities of the United States on the conclusion of the regular season in New York. The love of opera thus spread broadcast bore fruit abundantly. Subscription performances became a feature of the social life in Philadelphia, Baltimore, and Washington, giving longer and highly profitable employment to the Metropolitan companies, and in 1908 Oscar Hammerstein erected and opened an opera house in Philadelphia.

In 1909 a handsome new opera house was opened in Boston (under the management of Henry Russell), with every prospect for a successful record. An independent company was engaged for this opera house, which had the advantage likewise of a working agreement with the Metropolitan.

Ground was broken in the same year for a new opera house in Chicago, where the performances of visiting companies had heretofore taken place at the Auditorium.

In April, 1910, the announcement came as a public surprise that Oscar Hammerstein had permanently retired from the opera field, having sold out his interests to representatives of the Metropolitan Opera Company.

Having thus traced the growth of opera in the United States in its most important aspects from early days of the Old Dominion to the year 1910, when the country had gone "opera-mad," let us complete the survey by reverting briefly to the ephemeral organizations, many of them possessing genuine merit, which prepared the way for the larger expenditures, the "all-star casts," and the elaborate productions of the recent period.

Of genuine educational value were the tours of the New Orleans opera company, although too often they ended in financial collapse, doubtless because many of the leading singers declined to participate, and returned to Europe on the conclusion of the regular season in that city. Mexican companies likewise came north in search of what was too often the elusive dollar. But in April, 1847, the Havana company, then at the height of its fame, disembarked at New York, and after two performances in that city, traveled to Boston, and opened at the Howard Athenæum, April 23, with "Ernani." Thus, for the first time, the New England metropolis enjoyed a season of Italian opera, and the people were so well pleased that they have been calling for "more" ever since.

In 1869-70 a series of performances of the Slavonic operas was given by a company of Russian singers, an experiment which might easily be repeated with every prospect for success.

Then came a series of tours of popular American singers at the heads of their own companies. Among the most successful of the companies distinguished by the name of the "leading lady" were those of Emma Abbott, Minnie Hauk, and Emma Juch, varying in artistic quality, but all combining to spread into the most remote cities a wider knowledge and a deeper love of music.

The Gilbert and Sullivan period had a marked influence in America. "Pinafore" was produced in London in 1878, and a "No. 2" company was soon required in the British capital; but in America the demand for this combination of good melody and rollicking humor was even greater. Within a year this work

was simultaneously sung in four New York theaters, and in other American cities by "road companies." The Boston Ideals, the Bostonians, and the Castle Square company were the product of this period through successive evolutions, and from the Castle Square company Henry W. Savage built up the American Grand Opera company which bore his name, and which gave the first English performances in this country of "Otello," "Parsifal," and "Die Walküre."

Americans, however, like Englishmen, prefer to hear opera sung in any other tongue than their own. In a performance given by a company that Gustav Hinrich had assembled in Philadelphia, no less than three foreign languages were used by the principal singers, and it was often a common thing under the old régime at the Metropolitan for the chorus to sing in French, Italian, and German. Thus Savage, lacking support for his excellent company, was compelled to disband. He consoled himself with "The Merry Widow," and in due course of time half a dozen of the singers he had employed found engagements in Europe at the Berlin Royal Opera, the Vienna Royal Opera, etc.

Mention has already been made of three operas composed in this country, and performed prior to 1800. Let us now complete the list. Here are three more: George Bristow's "Rip van Winkle," Niblo's Garden, New York, September 27, 1855; W. H. Fry's "Leonora," New York Academy, March 29, 1858; and "Notre Dame de Paris," by the same composer, Philadelphia Academy, April, 1864. Then the record shows a hiatus until 1896, when Walter Damrosch produced his "Scarlet Letter," for which he was unable to secure an adequate hearing.

Arthur Finley Nevin holds the distinction of having composed "Poia," the first opera by an American to be accepted by a great opera house abroad. It was successfully produced at the Royal Opera House, Berlin, in April, 1910. Frederick S. Converse composed "The Pipe of Desire," produced at the Metropolitan Opera House in 1910, and "The Sacrifice," produced in Boston in 1911. Victor Herbert won some success with "Natoma," produced in New York in 1911. Horatio Parker won a prize of $10,000 offered by the Metropolitan Opera Company, in 1911, with his opera of "Mona." Nothing comparable to the great European successes has yet been achieved by any American opera.

It would be possible to add the names of a score or more of serious works by American composers, but alas! they have been denied serious consideration.

Let us turn to a more cheerful theme—comic opera—where the American musician has really had a chance.

"The Doctor of Alcantara," an operetta by Julius Eichberg, a native of Düsseldorf, but for twenty years a resident of Boston, may be cited as the most successful early work of any pretensions with an exclusively American reputation. Produced at the Boston Museum, April 7, 1862, it has been sung over a large part of the Union. Eichberg wrote three other operettas which were favorably received—"The Rose of Tyrol," "A Night in Rome," and "The Two Cadis."

The popular works of such men as Herbert, De Koven, and Sousa in the realm of comic opera have had no end of imitators, and if "musical comedy" be classed as music at all, the field becomes so immeasurably broadened that we can easily lose ourselves—and we conveniently do so.

CHAPTER III

EARLY AMERICAN HYMN-TUNE COMPOSERS

The Bay Psalm-Book Supersedes Ainsworth's Version—William Billings and His Influence in New England—Notes of Early Composers and Their Works.

THE first development of genuine American music was melodic. The hymn-tunes were unmistakable folk-music, and the persistence with which "Mear," "Coronation," and "Bartimeus" have retained their hold on American singers attests their worth. The original plan of singing these old tunes bespeaks the epoch in which the Pilgrims separated from European art-culture. The tenor, in the colonies, continued to hold the air, like the old plain song; above this the alto soared in the contrasting part, scarcely less important, that was known as counter.

In 1640 the press of Cambridge issued the "Bay Psalm-Book," compiled by Eliot, Welde, and Mather of Dorchester. It was the second book printed in the colonies, and ran through seventy editions. This contained no music. Various other compilations from English sources followed. There were collections printed in America at the end of the seventeenth century (1698); also in 1712, and perhaps earlier; also Walter's collection, in 1721, which went through several editions as late as 1764. James Lyon, A.B., published "Urania," a large collection, in Philadelphia in 1761 (copies of all of which may be seen in the Lenox Library in New York).

Toward the end of the eighteenth century arose a

group of men—singing-teachers and composers of popular hymn-melodies, usually itinerant, but almost always artisans—who laid the foundation of American music. "Mear" is one of the first tunes known to be American. It appears in a book printed by John Barnard in 1727. The book was republished in London in 1748, and the tunes in it were named after towns near Plymouth. "Mear" was also published in a collection of forty-nine tunes to accompany John Barnard's psalms, Boston, 1752. "Engraved, printed, and sold by James A. Turner, near the Town House, Boston, 1752." Barnard was born in Boston, November 6, 1681, and published "A New Version of the Psalms of David" on his seventy-first birthday. He died January 24, 1770, in Boston.

Sacred music early became a popular amusement. The singing-school was the social gathering for the young folk, and the invention of the American reed-organ may be traced to the universal taste for hymn-singing in parts. Prominent among the singing-teachers and composers was Andrew Law, A.B. (Brown University, 1775), who was born in Cheshire, Conn., in March, 1748, and died about 1821. He received the degree of A.M. from Yale College in 1786. His first publication was "Watts's Psalms and Hymns," twenty-fifth edition, containing a select number of plain tunes by Andrew Law, 1770; the same, twenty-seventh edition, by Andrew Law, 1772. Then followed "Massachusetts Harmony, by A Lover of Harmony," 1778. This was a compilation of English psalms, but contained a few American tunes. Next appeared, under his own name, "Select Harmony," 1779; "Musical Primer," 1780; "The Art of Singing," in three parts: in Part I, "Musical Primer," second edition, 1794; Part II, "Christian Harmony," in two volumes, 1794; Part III, "Musical Magazine," published in Cheshire, Conn., in 1792. Side by side with the above were issued "The Rudiments of Music," Cheshire, 1783; another book under the same title, Cheshire, 1792; "Original Collection," Baltimore, 1786; "Harmonic Companion," edition as late as 1819; Part III of "Art of Singing," Philadelphia, 1810. The first edition of the latter was printed in round notes, beautifully engraved; but most of Law's books were printed in his system of patent notes.

William Billings, born in Boston on October 7, 1746, came before the public contemporaneously with Andrew Law. He was deformed, was a tanner by trade, and used to mark down the music he composed on the backs of the hides on which he was at work. He taught music, and also published six music-books and several anthems, namely: "The New England Psalm-Singer," 1770; "The Singing-Master's Assistant," 1778; "Music in Miniature" (with figured bass), 1779; "Psalm-Singers' Amusement," 1781; "Suffolk Harmony," 1786; "Continental Harmony," 1794; the anthem "The Lord is Risen Indeed," 1785; and the "Anthem on the Death of Washington," 1800. He died September 26 of the latter year.

The value of our American hymn-tune composers has never been justly estimated. For future historians we subjoin a brief account of their names and works:

Lewis Edson, son of Obed, was born in Bridgewater, Mass., January 22, 1748. He was a blacksmith by trade, but also possessed a farm. He married in 1770, sold his farm, and then roamed about, probably teaching singing, for six years. He was in New York city in 1802, and in all likelihood moved to Woodstock, N. Y., about 1803 or 1804, where he died in 1820. His famous tunes, "Lenox," "Bridgewater," "Greenfield," etc., were first published in "The Chorister's Companion," by Simeon Jocelyn, in 1782, and there marked with a star as being original and first published.

Daniel Read was a descendant of John Read, who came to Rehoboth (subsequently Attleborough), Mass., in 1630. Daniel Read, son of Daniel and Mary, was born in Rehoboth, November 2, 1757. He was a comb-maker. Among his children was a certain George F. Handel Read, who was living in New Haven, Conn., as late as 1861. Read moved to New Stratford, Conn., and died in New Haven, December 4, 1836. He published "The American Singing-Book," 1785; "The American Musical Magazine," 1786; "The Child's Instructor in Vocal Music," about 1790; "The Columbian Harmonist," three numbers, 1793-95; "The New Haven Collection," 1818, this last in modern style. Read composed "Lisbon" and "Windham." Read's brother Joel also made a music-book, "The New England Selection," 1809.

Timothy Swan, who wrote "China," "Ocean," etc., was born in Worcester, Mass., July 23, 1758. He removed first to Groton, then to Northfield, Mass.; married Mary Gay; published "Federal Harmony," 1788; "New England Harmony," Northampton, 1801; "Songster's Assistant," 1803. He died in Suffield, Conn., where he had spent his life, July 23, 1842.

Oliver Holden, author of "Coronation" (1792), was born in Shirley, Mass., September 18, 1765. He compiled eight collections of music in the old style, the first being "American Harmony," published on September 27, 1792. This collection contains "Coronation." He died in Charlestown, Mass., September 4, 1844.

Jacob Kimball, Jr., was born in February, 1761; graduated at Harvard in 1780; studied law with Judge Wetmore, of Salem, Mass.; was admitted to the bar in Strafford, N. H., in 1795. He taught music in many New England towns, and wrote a little poetry—for instance, Psalm LXV, in Jeremy Belknap's collection, 1795. He published "Rural Harmony," 1793; "Village Harmony," 1798, edited by himself, Oliver Holden, and others; "Essex Harmony," original, in 1800. He died in Topsfield, Mass., July 24, 1826.

Stephen Jenks, composer of "Evening Shade," was born in Gloucester, Providence county, R. I., March 17, 1772; moved to Ellington, Conn., in 1775. He married Hannah Dauchy, of Ridgefield, Conn. From 1800 to 1810 he spent most of his time in teaching and composing. He taught in Connecticut and New Hampshire. He lived with his second wife (Abigail Ross) in Providence, R. I., whence he removed to Thompson, Ohio, on September 27, 1827; there he purchased a farm, taught music, and manufactured drums and tambourines. He published eight collections of psalmody. His daughter records of him that he was a true lover of music, and was never known to sing a vain or trifling tune. His most famous tune is "Dover," now called "Bartimeus," composed in 1800. "Liberty" (1793) and "Harp" (1800) are also his.

Bartholomew Brown was born in Sterling, Mass., in 1772; died in 1854. He was in business with Nahum Mitchell in Bridgewater, Mass. He obtained his A.B. from Harvard in 1799. Assisted by Judge Mitchell, he made and published, in 1802, "The Bridgewater Collection of Sacred Music," which ran through twenty-six editions. His tune "Mount Sion" first appeared in the Worcester Collection, 1792.

John Cole was born in Tewkesbury, England, about 1774. He came to the United States in 1785, and lived in Baltimore, Md. He published music as early as 1797; November 24, 1798, was elected leader of the band which in the War of 1812 was known as "The band of the Independent Blues," and was at the battle of North Point, and other fights. He compiled several volumes of sacred music, much of which he composed, namely: "Beauties of Psalmody," 1802-05; "Ecclesiastical Harmony," 1805; "Rudiments of Music," 1810; "Episcopalian Harmony," 1811; "The Minstrel," 1812; "Devotional Harmony," 1814; "The Seraph," Part I, 1822, Part II, 1827; "Go it, Jerry!" (a volume of songs), 1827; "Union Harmony," 1829; and "Baltimore Collection" (J. Cole and R. Shaw), 1832. He died in Baltimore, Md., August 17, 1855. He wrote "Geneva" in the year 1800.

Jeremiah Ingalls, composer of "Northfield," was born in Andover, Mass., March 1, 1764. He moved to Newbury, Vt., in 1795, and compiled "Christian Harmony," which was published in Exeter, N. H., in 1805, the preface to which was dated Newbury, Vt., 1804. He died in Hancock, Vt., April 6, 1828, aged sixty-four years.

Thomas Hastings, Mus. Doc., University of the City of New York, May, 1858, composer of "Ortonville," "Rock of Ages," and "Zion." He was born in Washington, Conn., October 15, 1784. He was teacher of music in Utica, Albany, New York city, etc., and composer and compiler of fifty-eight collections of music. Some of these fifty-eight collections were edited with Mason, Bradbury, and others. He died in New York, May 15, 1872.

Lowell Mason, Mus. Doc., born in Medfield, Mass., January 8, 1792. He was in Savannah, Ga., from 1811 to 1827; in Boston, 1827 to 1853; in Orange, N. J., 1853 to 1872. He was teacher and composer, and compiler of seventy-five collections of music; Mus. Doc., University of the City of New York, June 27, 1855. To Mason's love of music Christian worship owes the many excellent arrangements of German and Italian melodies that since his day have been the foundation of the musical culture of rural American life. His own tunes, "Sabbath," "Hebron," "Zerah," "Harwell," "Cowper," "Bethany," "Laban," "Olivet," "Naomi," "Boylston," "Missionary Hymn," "Ward," and "Meribah," are known and loved everywhere in America. These are melodies whose simplicity, sincerity, and appropriateness to their use will preserve them from oblivion for many a generation yet to come. Some of his collections were edited in connection with G. J. Webb, Hastings, Bradbury, Root, and others. He died August 11, 1872.

Nathaniel (Duren) Gould, born in Chelmsford, Mass., 1781. He changed his name from Duren to Gould in 1806. He was a teacher of music in New England; author of "Church Music in America," in 1853, and four collections of psalmody, 1823 to 1853. He died in 1864.

George Kingsley, composer of "Ware," "Heber," "I would not live alway," etc., born in Northampton, Mass., July 7, 1811. He compiled eight books between 1833 and 1861. He was organist, music-teacher, professor in Girard College, etc. He was a good musician. He died in Northampton, Mass., March 4, 1884.

George J. Webb, author of "Webb," sung to S. F. Smith's hymn, "The morning light is breaking" (written on the ocean in 1830 to secular words, "'Tis dawn, the lark is singing"), was born in Wiltshire, England, June 24, 1803. He was professor in the Handel and Haydn Society, also conductor and teacher of the voice in Boston and New York, dealer in pianofortes, and compiler of twenty-four collections of music, etc., alone, and in connection with Lowell Mason, William Mason, and C. G. Allen. He removed to Orange, N. J., in 1870, where he died, October 7, 1887.

William Batchelder Bradbury, who wrote "Sweet hour of prayer," "He leadeth me," "Zephyr," "Woodworth" (set to hymn "Just as I am, without one plea"), "Rest," "Fulton," etc., was born in York, Me., October 6, 1816. He was a teacher of music, composer, conductor of musical conventions, etc., and compiler of fifty-nine collections of music, alone and in connection with C. W. Sanders, Thomas Hastings, George F. Root, Sylvester Main, and other capable musicians, from 1841 to 1868. He was also a maker of pianofortes. He died in Montclair, N. J., January 7, 1868.

Isaac Baker Woodbury, composer of "Siloam," sung to George Herbert's "Sweet day, so cool, so calm, so bright," born in Beverly, Mass., October 23, 1819. He was a teacher of singing and leader of conventions, composer of music, and compiler, in whole or in part, of thirty-two collections of music. He was editor of the New York "Musical Pioneer" from 1855 to 1858. He died in Columbia, S. C., October 26, 1858.

George Hood, born in Topsfield, Mass., February 10, 1807. He was a teacher of music most of his life in Massachusetts and in the South. He was six years in Philadelphia, Pa., studied theology, and entered the university in 1846. He was the author of two collections of music, and of the history of music in New England, 1846. He died on September 24, 1882, in Minneapolis, Minn.

Luther Orlando Emerson, born in Parsonfield, Me., August 3, 1820. He was composer of psalmody, and compiler of thirty-eight collections for church, Sunday-school, etc., alone and with others, from 1853 to 1881, and several afterward, probably fifty or sixty in all.

Then might be named Sylvanus Billings Pond, born in 1792, died in 1871, composer of "Franklin Square" (named after the old home in which President Washington once lived); Heinrich Christopher Zeuner, composer of the "Missionary Chant," born in 1795, died in 1857; Simeon Butler Marsh, composer of "Martyn," born June 1, 1798, died July 14, 1875; Henry Kemble Oliver, born in Beverly, Mass., November 24, 1800, died August 10, 1885, composer of "Federal Street," "Merton," "Harmony Grove," etc.; Uri Corelli Hill, born in 1808, died in 1876; Josiah Osgood, born in 1809; Leonard Marshall, born in 1809; Benjamin Franklin Baker, born in 1811, died in 1889; Virgil

Corydon Taylor, composer of "Louvan," born in 1817, died in 1884; Sylvester Main, born in 1817, died in 1873, compiler of the first hymn and tune book for the Methodist Episcopal Church in 1857, assistant of Woodbury and Bradbury in various musical compilations, and later one of the firm of Biglow & Main, extensive publishers of Sunday-school song-books and "Gospel Hymns"; George Frederick Root, composer of "The Shining Shore" and many other of the best of the early Sunday-school melodies, born in Sheffield, Mass., October 30, 1820, died in Baily's Island, Me., August 6, 1895 (Root was a fine singer and a good teacher; taught in the New York Institution for the Blind, Rutgers College, etc.; he composed many war-songs, which were very popular; also "Rosalie, the Prairie Flower," "Hazel Dell," "There's music in the air," etc.); Alonzo Judson Abbey, composer of "Cooling," born in 1825, died in 1887; T. J. Cook, born in 1826, died in 1872; Robert Lowry, composer of "I need Thee every hour" and "Shall we gather at the river," born in 1826; T. E. Perkins, born in 1831; William Howard Doane, composer of "Pass me not, O gentle Saviour," born in 1831; H. R. Palmer, composer of "Yield not to temptation," born in 1834; Theodore Frelinghuysen Seward, composer of "Go and tell Jesus," born in 1835; Chester Griswold Allen, born in 1838, died in 1878; and Hubert Platt Main, composer of "We shall meet beyond the river," born in 1839.

It is clear from the above that America rejoiced in an epoch of popular music in which every one partook —an epoch which opened toward the close of the eighteenth century and waned toward the middle of the nineteenth. The appearance of the foreign instructor and his methods inflicted on American music a blow from which it has never recovered. Alternately Italianized and Germanized, the native melodic instinct of Americans was rebuked and discredited. So small a place has it found in the thoughts of American critics that when Dvořák, probably imagining that all Americans had been originally black, and bleached by east winds and a diet of codfish, assumed that negroes and Indians furnished our melodies, his proposition was hailed as a great discovery.

Side by side in the hymn-book with the American folk-songs stand those immortal melodies that have made their way from their original environment into Christian worship. Thus, Weber has contributed the exquisite song from "Der Freischütz"; Pleyel, "Brattle Street" and "Pleyel's Hymn"; Rossini, "Manoah"; Jean Jacques Rousseau, in spite of himself, has made Christianity his debtor by the tune "Greenville"; Handel is the composer of "St. Thomas" and "Christmas"; Mozart, of the equally brilliant melody called after himself; Tallis gave us the "Evening Hymn"; Purcell, "Colchester"; and Haydn, "Come, Holy Spirit, come"; William Vincent Wallace wrote the tune usually sung to Whittier's words, "We may not climb the heavenly steeps"; Mendelssohn wrote "Hark! the herald angels sing"; "In the cross of Christ I glory" is oftenest sung to Flotow's beautiful air from "Martha"; Barnby composed "Nightfall," "Emmelar," and "Paradise"—the last two among the most exquisite melodies in the possession of the Church; and Arthur Sullivan, among several other good tunes, has capped the popularity of Bradbury's "The children are gathering," to which half the Northern soldiers marched to the war, by his "Onward, Christian soldiers!"

Thus the hymn-book is not an unfair test of the value of our national melodies. It is certainly the best school-book extant for cultivating a love of good music; the result of its unconscious ministry being that Beethoven, Haydn, and Handel are the first composers that attract and charm the average American.

CHAPTER IV

AMERICAN HYMNS AND HYMN-WRITERS

Excellence of American Hymnody—Great Poets as Hymn-writers—Early Hymnists—Their Successors Down to Our Own Time—Examples of American Hymns.

THE excellence of much American hymn-work is due to certain causes which do not prevail in other countries. One of these is the absence of an established liturgical Church. The great majority of the American churches rely, altogether or in part, on extemporaneous utterance in their devotional services, and so leave a larger place open for the singing of hymns than churches whose services are wholly liturgical.

Another reason for the excellence of much American hymn-writing is to be found in the custom which prevails of inviting those with poetic power to contribute verses for great anniversaries—social, national, ecclesiastical. This has drawn into the ranks of the hymnists some of the most notable writers. Scarcely an American poet of any eminence could be named who has not been led to consecrate his genius to hymn-production. Some of the finest hymns by American authors have had this origin. In England the names of the greater poets are conspicuous by their absence from the roll of the hymnists. "What glorious additions to our hymnals," says an English writer, "might have been made if Lord Tennyson, or Robert Browning, or Lewis Morris had been asked to compose hymns for great occasions, as Oliver Wendell Holmes, John Greenleaf Whittier, and others have been in America!"

Hymn-writing here began in the eighteenth cen-

tury. Before that time only metrical versions of the Psalms were in use. But as time went on, the Psalms fell more and more into the background and hymns became prominent. The hymns thus far used in America have been chiefly drawn from English sources; but the store of American hymns is by no means small, and is constantly increasing.

In the space at our disposal we can only mention a limited number of our hymn-writers and one, or a few, of the best-known hymns of each. Many other writers in recent years have produced hymns worthy of equal notice, not a few of them perhaps destined to find, if they have not already obtained, honorable inclusion among the productions of great hymn-writers in the past.

Samuel Davies (1723-61), author of "Great God of wonders! all thy ways," was president of Princeton College, in succession to Jonathan Edwards.

Timothy Dwight (1752-1817), president of Yale College, one of the greatest American theologians of his generation, in early youth published a poem on "The Conquest of Canaan," which was favorably reviewed by William Cowper. Dwight's hymn "I love thy kingdom, Lord," is a valuable addition to the class of hymns on public worship. It is marked by simplicity and deep feeling.

Thomas Hastings (1784-1872) was a musical enthusiast, and did much for the improvement of American psalmody in the first half of the nineteenth century. He was long regarded as the prince of choirmasters, and had constant invitations to assist in the training of choirs. He wrote some six hundred hymns, many of which are popular in America. One is in common use also in Great Britain—the tender, appealing "Return, O wanderer, to thy home."

John Pierpont (1785-1866) was for many years minister of the Hollis Street Church in Boston. His hymns combine terseness and tenderness in an unusual degree, as may be seen in the one by which he is perhaps best known, beginning,

> O thou, to whom in ancient time
> The lyre of Hebrew bards was strung.

His morning and evening hymns for a child are marked by the characters referred to, and are very beautiful.

Henry Ustik Onderdonk (1789-1858), second Protestant Episcopal Bishop of Pennsylvania, is best known by the hymn of invitation which begins, "The Spirit in our hearts."

Henry Ware, junior (1794-1843), was pastor of the Second Church in Boston, where he had for a time as colleague Ralph Waldo Emerson. Ware afterward became professor of pulpit eloquence and pastoral care in the Harvard Divinity School, a post he held from 1829 to 1842. He was a hymnist of a very high order. Some of his hymns are full of lyric fire. Perhaps the finest is the well-known one that begins with these lines:

> Lift your glad voices in triumph on high,
> For Jesus has risen, and man cannot die.

William Cullen Bryant (1794-1878), in some respects certainly one of the greatest poets of America, contributed hymns of much delicacy and beauty. Of that which is perhaps most widely known, written for the dedication of a church in New York, we give the first stanza:

> Thou, whose unmeasured temple stands
> Built over earth and sea,
> Accept the walls that human hands
> Have raised, O God, to thee.

A beautiful hymn of intercession for children, "Standing forth on life's rough way," has been frequently ascribed to W. C. Bryant, but is by the Rev. William Bryant, born in 1850 at Folkestone, England, who became editor of the "Michigan Presbyterian." It was written at Elizabeth, N. J., and appeared in the New York "Witness," June, 1875.

William Augustus Muhlenberg (1796-1877), the great-grandson of Heinrich Melchior Muhlenberg (1711-87), founder of the Lutheran Church in America, wrote a baptismal hymn, "Saviour, who thy flock art feeding," which has deservedly become popular.

George Washington Doane (1799-1859), Protestant Episcopal Bishop of New Jersey, was the author of the well-known hymn "Thou art the way: to thee alone," and of the missionary hymn "Fling out the banner! let it float."

William Henry Furness (1802-96) was for half a century minister of the First Unitarian Church of Philadelphia. He was a distinguished writer on many subjects, and an eloquent advocate of freedom and peace. To a volume of prayers, called "Domestic Worship," he appended six hymns, one of which for evening is among the most suggestive that we possess. It embodies the exquisite idea of Joseph Blanco White's sonnet—one of the sublimest in any language—beginning, "Mysterious Night! when our first parent knew." We give two stanzas of this hymn:

> Slowly, by thy hand unfurled,
> Down around the weary world
> Falls the darkness; O how still
> Is the working of thy will!
>
> Mighty Maker, here am I,
> Work in me as silently;
> Veil the day's distracting sights;
> Show me heaven's eternal lights.

Ralph Waldo Emerson (1803-82), who fills so large a place in American literature, and has exercised so deep an influence on religious thought both in this country and in Europe, is represented in many collections by the hymn, very distinctive and beautiful, beginning with these lines:

> We love the venerable house
> Our fathers built to God:
> In heaven are kept their grateful vows,
> Their dust endears the sod.
>
> Here holy thoughts a light have shed
> From many a radiant face,
> And prayers of tender hope have spread
> A perfume through the place.

"All before us lies the way" has often been ascribed to Emerson, but it is by Eliza Thayer Clapp, and first appeared in "The Dial," edited by Margaret Fuller, and to which Emerson contributed.

James Waddell Alexander (1804-59) is remembered as the translator of the best version of Paul Gerhardt's noble hymn, "O Haupt voll Blut und Wunden," which

begins, "O Sacred Head, now wounded," and of a version of the "Stabat Mater," by Jacopone da Todi.

Frederic Henry Hedge (1805-90), a Unitarian minister, was one of the most accomplished scholars of America. For a time he was professor of German at Harvard. In conjunction with Bishop Huntington he edited "Hymns for the Church," where most of his own hymns are to be found. Perhaps the most striking of his original hymns is the one beginning, "It is finished! Man of Sorrows!" which has found its way into many hymnals.

His work as a translator is very fine. His rendering of Luther's famous "Ein' feste Burg ist unser Gott," is of high merit. The same may be said of his translation of the "Veni Sancte Spiritus."

Henry Wadsworth Longfellow (1807-82), the most popular poet of America, has written much sacred poetry of a very tender kind; but although some editors have included his "Psalm of Life" and his "Hymn for his Brother's Ordination" in their hymnals, others question whether these can rightly be accounted hymns, and whether he should be included among the hymnists.

Sarah Elizabeth Miles (born 1807) wrote in her early days three hymns, one of which, beginning,

> Thou who didst stoop below
> To drain the cup of woe,

is of great merit, and is known all over the English-speaking world. It first appeared in 1827 in the "Christian Examiner."

John Greenleaf Whittier (1807-92) belonged to the Society of Friends. His writings, often pathetically beautiful, have exerted a powerful influence on religious thought and feeling. It is strange to find among the Quakers, whose assemblies are never enlivened or inspired by song, one contributing so many verses to the worship-song of the Church at large. Few of these were written for use in public worship, but many of his verses are so beautiful, so pathetic, so charged with the tenderest Christian feeling, that they have again and again been arranged and inserted in recent hymnals. His greatest hymn is one extending to thirty-nine stanzas, called "Our Master," from which many contributions have been taken. At first only a very few stanzas were taken, but these have gradually been increased until now nearly the whole hymn has found its way into public worship. We give one stanza as a specimen:

> Our Friend, our Brother, and our Lord,
> What may thy service be?
> Nor name, nor form, nor ritual word,
> But simply following thee.

Other examples of adaptations from Whittier may be found in the following: "To weary hearts, to mourning homes," from "The Angel of Patience," a free paraphrase from the German; "Another hand is beckoning us," from "Gone"; "All as God wills! who wisely heeds," from "My Psalm"; "With silence only as their benediction," from "To my Friend on the Death of his Sister"; "Shall we grow weary in our watch," from "The Cypress-Tree of Ceylon," beneath which venerable Yogis or saints sit, silent and motionless patiently awaiting the falling of a leaf.

It would be difficult to find many hymns superior to those of Whittier beginning: "Dear Lord and Father of mankind"; "Thine are all the gifts, O God!"; "O Painter of the fruits and flowers"; "All things are thine: no gifts have we."

Where can a hymn for the aged be found more real, tender, and humble in tone than the following? It is included in one of Whittier's last volumes, "The Bay of Seven Islands" (1883). We give the first two stanzas:

> When on my day of life the night is falling,
> And, in the winds from unsunned spaces blown,
> I hear far voices out of darkness calling
> My feet to paths unknown,
>
> Thou who hast made my home of life so pleasant,
> Leave not its tenant when its walls decay;
> O Love Divine, O Helper ever present,
> Be thou my strength and stay!

Ray Palmer (1808-87), a distinguished minister of the Congregational Church, is known everywhere as the author of "My faith looks up to thee." This hymn was written in 1830, before he had entered the ministry, and is said to have been suggested by some German verses describing a suppliant before the cross. The author tells us he wrote the stanzas with little effort, but with "very tender emotion, and ended the last line with tears." Some time afterward Lowell Mason asked him for a contribution to a new hymn-book, whereupon Palmer produced this hymn. Mason was so much struck with it that he at once set it to music to the tune "Olivet," and when next he met the author he said to him: "Mr. Palmer, you may live many years and do many good things, but I think you will be best known to posterity as the author of 'My faith looks up to thee.'" Ray Palmer, however, made other valuable contributions to hymnody, such as his rendering of St. Bernard's great hymn "Jesu dulcis memoria" (Jesus, thou joy of loving hearts)—more popular even than Neale's or Caswall's versions—and the beautiful original hymn, "Jesus, these eyes have never seen," a verse of which was the last heard from his lips:

> When death these mortal eyes shall seal,
> And still this throbbing heart,
> The rending veil shall thee reveal
> All glorious as thou art.

Samuel Francis Smith (1808-95) wrote "My country, 'tis of thee," "The morning light is breaking," and other hymns.

Stephen Greenleaf Bulfinch (1809-70), who ministered to various churches, was a man of beautiful spirit, a good classical scholar, and possessed considerable poetic power. Many of his hymns appeared in "Lays of the Gospel." Three of these are becoming increasingly popular. One of the most poetic of our hymns is from his pen. It begins:

> Hail to the Sabbath-day,
> The day divinely given,
> When men to God their homage pay,
> And earth draws near to heaven.

Another, of which we give the first stanza, moves along a line very rare in hymns:

Hath not thy heart within thee burned
At evening's calm and holy hour,
As if its inmost depths discerned
The presence of a loftier Power?

Oliver Wendell Holmes (1809-94), whose "Autocrat of the Breakfast Table," and the "Poet" and the "Professor" in the same series, are known and prized by all lovers of suggestive thought and beautiful English, fills a small place among American hymnists, but fills it as no one else could do. Every reader of "The Professor at the Breakfast Table" will have been struck with the Sunday hymn with which one of its chapters closes. It begins with this devout and glowing strain:

Lord of all being! throned afar,
Thy glory flames from sun and star,
Center and sun of every sphere,
Yet to each loving heart how near!

Equally beautiful, and even more tender, is the hymn of trust beginning,

O Love Divine, that stooped to share
Our sharpest pang, our bitterest tear,
On thee we cast each earth-born care:
We smile at pain while thou art near!

Edmund Hamilton Sears (1810-76), a theologian of profound thought, and a fervent preacher, has given us two Christmas hymns. The first of these, "Calm on the listening ear of night," is described by Oliver Wendell Holmes as "one of the finest and most beautiful hymns ever written." The second, "It came upon the midnight clear," is by many considered the finer of the two. Both are happily too well known to need quotation here.

Chandler Robbins (1810-82), the successor of Ralph Waldo Emerson in the charge of the Second Church in Boston, did much good work in improving American hymnody. If for no other writing, he deserves remembrance as the author of the hymn "Lo! the day of rest declineth," for the close of worship.

James Freeman Clarke (1810-88), a popular religious writer, was for many years minister of the Church of the Disciples in Boston. He wrote several good hymns, among which we may mention: "Dear Friend, whose presence in the house"; "Father, to us thy children, humbly kneeling"; and "Infinite Spirit, who art round us ever."

William Henry Burleigh (1812-71), on his mother's side a descendant of Governor William Bradford of the "Mayflower," was an earnest advocate of temperance and freedom. He wrote many hymns, through which runs a mingled strain of tenderness and confidence. "Father! beneath thy sheltering wing"; "Still will we trust, though earth seems dark and dreary"; "We ask not that our path be always bright"; "When gladness gilds our prosperous day"; "Lead us, O Father, in the paths of peace"; "For the dear love that kept us through the night"—all these are worthy of increasing recognition.

Harriet Beecher Stowe (1812-96), known all over the world as the author of "Uncle Tom's Cabin," also wrote hymns greatly prized in churches which do not regard poetry in hymns as a fatal disqualification for their use in public worship. The best-known, and they are very beautiful, are the following: "When winds are raging o'er the upper ocean"; "Still, still with thee, when purple morning breaketh"; and the hymn on "Abide with me."

Thomas Mackellar (1812-99) wrote many hymns, some of which have enjoyed popularity. One of them begins, "All unseen the Master walketh."

Jones Very (1813-80) was a preacher without pastoral charge, who devoted his time chiefly to literary pursuits. There are those who regard him as one of the foremost poets of America. His hymns are very beautiful, but most of them are better suited for private reading and family worship than for public service. The best-known are: "Father, thy wonders do not singly stand"; "Wilt thou not visit me?"; "Father, I wait thy word"; "I saw on earth another light."

Charles William Everest (1814-77), for thirty-one years rector of Hampden, Conn., gave us a fine hymn, of which the first stanza is:

Take up thy cross, the Saviour said,
If thou wouldst my disciple be;
Take up thy cross with willing heart,
And humbly follow after me.

George Duffield (1818-88), pastor of Presbyterian churches in Brooklyn, Philadelphia, and elsewhere, is the author of one of the best-known and most popular of American hymns, "Stand up! stand up for Jesus!" It is natural to conclude that this hymn owes much to the affecting circumstances in which it was written. In 1858 the Rev. Dudley A. Tyng met with a fatal accident, and just before his death he sent the message "Stand up for Jesus!" to the Young Men's Christian Association in Philadelphia. The message suggested this hymn, which formed the concluding exhortation of Mr. Duffield's sermon on the Sunday following the funeral of Mr. Tyng. The text of the sermon was Ephesians vi. 14. The hymn was soon printed and afterward passed all over the world. It was the favorite song of the Christian soldiers in the Army of the James in the Civil War.

Arthur Cleveland Coxe (1818-96), second Protestant Episcopal Bishop of Western New York, is known by three hymns, all of which are of great merit: "How beauteous were the marks divine!"; "Saviour, sprinkle many nations!"—one of the best of missionary hymns—and the very fine verse, usually set to a part song, "Now pray we for our country," but originally written "Now pray we for our Mother."

Samuel Longfellow (1819-92), brother of the poet Henry W. Longfellow, gave much attention to hymnody, and with Samuel Johnson (1822-82) he compiled one of the best of American hymnals, "Hymns of the Spirit." Their original compilation was called "A Book of Hymns," and was facetiously named by Theodore Parker (1810-60) "The Sam-Book." Parker himself wrote several excellent hymns, one of them, "O thou great Friend to all the sons of men," being a noble tribute to the character and work of Jesus. For the "Book of Vespers" Samuel Longfellow wrote the beautiful evening hymns "Now on land and sea descending" and "Again, as evening's shadow falls." Other fine hymns of his are: "Holy Spirit, Truth divine!"; "Be-

neath the shadow of the cross"; "One holy Church of God appears"; "Father, give thy benediction." Samuel Johnson's hymns, "Father, in thy mysterious presence kneeling," "City of God, how broad and far," "Life of Ages, richly poured," and others, are full of inspiration and devoutness.

James Russell Lowell (1819-91), critic, poet, and diplomatist, deserves a place among the hymnists for his beautiful Christmas carol, "What means this glory round our feet?" His lines on "Freedom" are also well suited for singing.

Alice Cary (1820-71) and her sister Phœbe Cary (1824-71) wrote much verse of a suggestive kind from which striking hymns have been culled. "One sweetly solemn thought," by Phœbe, is well known, and the following hymns by Alice are of high merit: "Our days are few and full of strife"; "Earth with its dark and dreadful ills"; "O day to sweet religious thought"; and "To him who is the life of life."

Eliza Scudder (1821-96) possessed a poetic gift equal to that of Mrs. Stowe, with a greater mastery of hymn-forms, which renders her productions more available for public worship. Her little book of "Hymns and Sonnets" is more worthy of retention than many a portly volume. In the judgment of some competent critics, two of her hymns especially are among the finest of modern times, possessing strength, tenderness, melody—every quality needful to a good hymn. The first, called "Truth," opens with these stanzas:

Thou long disowned, reviled, oppressed,
Strange friend of human kind,
Seeking through weary years a rest
Within our hearts to find—

How late thy bright and awful brow
Breaks through these clouds of sin:
Hail, Truth Divine! we know thee now,
Angel of God, come in!

The second is on "The Love of God," beginning:

Thou Grace Divine, encircling all,
A shoreless, boundless sea,
Wherein at last our souls must fall;
O Love of God most free.

Thomas Wentworth Higginson (1823-1911), a descendant of the Rev. Francis Higginson, one of the Puritan settlers of America, was a minister at Worcester, Mass., and afterward a colonel of colored troops in the Civil War. He was one of the distinguished literati of America. In his hymns there is warmth, vigor, and tenderness. The opening stanza of one shows their pervading quality:

No human eyes thy face may see;
No human thought thy form may know;
But all creation dwells in thee,
And thy great life through all doth flow.

Other fine examples are: "To thine eternal arms, O God" and "The past is dark with sin and shame."

Lucy Larcom (1826-93) is known by her hymn "When for me the silent oar," and others from her pen deserve to be equally valued, especially the one beginning, "In Christ I feel the heart of God."

Phillips Brooks (1835-93) is best known as rector of Trinity Church, Boston, and one of the greatest preachers the Episcopal Church has produced in modern days. He became Bishop of Massachusetts in 1891. The Dean of Canterbury, Frederic William Farrar, said that Phillips Brooks reminded him of Norman Macleod. Like him he was *big,* six feet four inches; and, like him also, he made sunshine wherever he went. Phillips Brooks's hymn on the Nativity, "O little town of Bethlehem," has tender notes that linger in the ear; for example, these—the reference being, of course, to Bethlehem on Christmas eve:

The hopes and fears of all the years
Are met in thee to-night.

Frances L. Mace (1836-99) will be long remembered for her tender hymn

Only waiting, till the shadows
Are a little longer grown.

Philip Paul Bliss (1838-76) was associated in early manhood with George F. Root, in the direction of musical organizations. In 1874 he devoted himself to evangelistic work, chiefly in conjunction with Major I W. Whittle, conducting the music and singing solos at his meetings, as Ira D. Sankey did at those of Dwight L. Moody. Bliss had a singular faculty for writing hymns with a simple, earnest message. Many of them are sung in some churches, and are in constant use, here and abroad, especially at evangelistic and mission meetings. Among those found in Church hymnals may be mentioned: "Go bury thy sorrow"; "God is always near me"; "I am so glad that our Father in heaven"; "Standing by a purpose true."

John White Chadwick (1840-1904), a preacher and writer of note, was the author of many poems and of several remarkable hymns, two of which, at least, have special distinction—"Eternal Ruler of the ceaseless round" and "It singeth low in every heart."

Mary Artemisia Lathbury (born 1841) wrote the hymn "Break thou the bread of life," perfect in its simplicity, and "Day is dying in the west," which deserves a place in the front rank of evening hymns.

The examples we have given—only a few flowers out of the great garden of American song—are sufficient to show not only what the serious writers of this country have done, but what may be expected from them in the future. "It is not too much to say," declares an English author, "that any hymnal which does not draw, and that largely, on the stores of American hymnody, must fall very far short of being an ideal one. And editors of the hymnals of the future will be more richly repaid for their search in this quarter than for one devoted to the ancient treasury of the Church—the best of which have been already utilized, and many of which represented a less pure and Christ-like gospel than those of modern times. Of this department it may be truly said, 'Thou hast kept the good wine until now.'"

CHAPTER V

LATER AMERICAN COMPOSERS AND MUSICAL ORGANIZATIONS

Spread of the Festival Idea, and Increased Interest in High-class Music—American Composers Achieve Reputation Abroad—Parker, Paine, and Buck—E. A. MacDowell, and the Younger Group of Creative Musicians.

UNLIKE the Netherlands, Italy, Germany, France, and Russia (within the last two or three decades), America has made no contributions to music which have aided its development, added to its formal manifestations, widened its capacity for expression, or breathed into it a new spirit. Its musical history is therefore a record of the growth of musical culture rather than of growth in the art itself. As is well known, the influences which went from the mother country to the section destined to become dominant in the extension of civilization and its embellishments were restrictive rather than promotive.

Let this one circumstance speak for the maligned New-Englander: not only did he lead all the American colonists in the popular phases of musical culture, but in the essentially democratic and incalculably helpful one of chorus-singing he led the world.

Massachusetts boasted an amateur singing-society five years before the first choir of the kind came into existence in Europe (it was the Singakademie, founded in Berlin in 1791), and there were but six such societies in Germany when the Handel and Haydn Society of Boston, still a vigorous body, was organized in 1815. Facts like these ought to be borne in mind by critics and historians, for they are of the utmost value in the comparative study of artistic growth. It is equally significant that the Philharmonic Society of New York was not only contemporaneous with the Philharmonic Society of Vienna in its inception, but was far more active and influential in the first decade of its existence. The popular cultivation of music in its large forms arose in the eighteenth century, and it is shortsighted to fault the American people for tardiness in a department of esthetic activity during a century or a century and a half when even in Europe music was an aristocratic art dependent upon the courts of kings and nobles for its cultivation.

It is not by the brilliancy of the organizations maintained by the aristocratic few, but by the interest and activity of the democratic many, that a people's love of art ought to be measured; and when this test is applied to America the result is one that need bring no blush to the cheeks of her people. Representatives of the classes which had been emancipated from sectarian restrictions were found in the English colonists of New York and the lower seaboard, but the records fail to disclose that they developed an art-spirit at all comparable to that which took possession of New England so soon as the lawfulness of a free musical service in the churches which had been under Puritan influences had been established. New York took the lead in the early part of the nineteenth century in the cultivation of the instrumental art, which is naturally secular; but this was due less to the musical predilections of the original settlers and their descendants than to the infusion of foreign musicians in the population of the city. To these the theaters offered employment, in a measure, nearly fifty years before the law tolerated the existence of such an institution in Boston. At first there seem to have been quite as many Englishmen, Frenchmen, and Italians among these musicians as Germans, but already at the first meeting of the New York Philharmonic Society in 1842 nearly fifty per cent. of its members were Germans, and the number grew so rapidly that to-day there is scarcely an American name on the list. Practically all the active players are either of German birth or descent.

It would seem as if truth were best served by treating the first period of music in America as if the questions involved were social and religious rather than artistic. In the nature of things there were no professional musicians among the early colonists in New England, and the refined taste which came over with many of their men of affairs and ministers undoubtedly suffered deterioration for want of exercise. The conditions, secular as well as religious, being such as offered little employment to musicians, few of them came from Europe to take up their abode in Boston; and when the reformatory movement, led by such men as John Cotton, Cotton Mather, Thomas Symmes, and John Eliot, opened the churches to printed music (i.e., the use of notes) and a freer psalmody, there were no trained musicians on hand to point the way to an appreciation of the purer and better things in the art.

The convention idea, which largely engrossed the attention of the hymn-teachers, sprang up in the third decade of the nineteenth century, and it has been a factor of wonderful potency in the popularization of musical knowledge and the promotion of a love for singing. Many of the festivals which are now held annually in the East are the successors of the old conventions. In the Middle and Western States the festivals, while they owe something to Eastern example, are more directly the results of the dissemination of musical influences through the meetings of the German singers and the itinerancy of Theodore Thomas and his orchestra. For nearly two generations the singing of part songs for men's voices has been as assiduously cultivated by the Germans in their new home as in the Fatherland; and it was one of their festivals, held in Cincinnati in 1870, that first suggested to Thomas the plan of the May Festivals which have been held in that city biennially ever since, and have stimulated imitation in other large centers both East and West.

But of the musicians of America, the men of our own time and their immediate predecessors must re-

ceive the most consideration. As Billings and the psalmodists were the outcome of the New England agitation in favor of ornate music, so the composers of to-day are the fruit of the wider and truer appreciation of high-class music which has been stimulated by a number of men, women, and institutions, whose names could not be omitted without injustice in even an outline study like this. In the front rank of these belong the leading orchestral organizations of the past and present and their conductors; next come the artists, vocal and instrumental, whose talents long ago won recognition from foreign countries that seem still determined to question the capacity of America in the department of composition; finally, the universities and other institutions of learning which have signalized themselves by attention to instruction in the art.

It is scarcely to be wondered at that there was a tardier development of orchestral music in America than choral. The latter manifestation is naturally the product of amateurism, the former necessarily of professionalism. In colonial times and the early decades of the republic what there was of orchestral music grew out of a blending of professional and amateur effort; but it was hardly worthy of being looked upon as a stage of culture or an evidence of art-appreciation. It would scarcely be a bad guess to say that for a long time the instrumental music which was heard at the theaters was little, if any, better than that heard in the New England meeting-houses. The apparatus was a trifle more elaborate, inasmuch as it included trumpets, trombones, and drums, but neither in quality nor in extent was it equal to the demands made by the classics. As late as 1838, when Madame Caradori Allan gave a season of opera in New York, the first oboe parts were played on a flute; and flutes and clarinets long substituted for the oboe.

Naturally the popularity of the theater in New York and the early establishment there of the opera cult made it the center of instrumental music in the country, and drew to it many more foreign musicians than went to all the other cities combined. Therefore it happened that as early as 1839 it was found possible to call together for an occasion in New York a thoroughly and properly equipped orchestra of sixty players, whose music was so good that it gave birth to the idea of a permanent concert institution—an idea which was realized three years later in the foundation of the Philharmonic Society. At the time the majority of the leading teachers and performers of the city were foreigners. There were Englishmen, like Edward Hodges, the organist of Trinity Church; William Vincent Wallace, the composer of "Maritana"; C. E. Horn, composer and singer; and George Loder, member of the well-known family of musicians at Bath; Frenchmen, like D. G. Etienne, horn-player and pianist; and Alfred Boucher, violoncellist and conductor; Italians, like Maroncelli, the political refugee, who taught singing; and Germans, like A. P. Heinrich, an eccentric composer, who has a place among the pioneers of the Bohemian school, later headed by Dvořák; William Scharfenberg, and H. C. Timm, pianists.

All these men were concerned in the creation of the Philharmonic Society, though it was a Connecticut Yankee named U. C. Hill who conceived the idea and enlisted the support of his colleagues. There were only thirteen Americans in the society when it was founded. Locally, the New York Philharmonic Society has remained from its foundation in 1842 till now the most puissant of New York's musical influences, and it is to the example set by it, together with the missionary labors of other organizations to be mentioned later, that the diffusion of a knowledge of symphonic music throughout the country is due. The educational value of a competent, masterful, and authoritative conductor has been exemplified in its history since 1849, when Theodore Eisfeld became director. Eisfeld was a German who had recently arrived in the city, and whose best claim to distinction in history rests on the fact that he founded public concerts of chamber music. He conducted nearly all the society's concerts from 1849 till 1855, and for ten years thereafter alternated at the desk with Karl Bergmann, another German.

Bergmann had come to the United States in 1850 and joined the Germania orchestra then traveling through the country. This body, though the best organization of its kind that had yet been heard in the United States, probably accomplished more by going to pieces here than by its concerts. It had been preceded by a number of other German bands, all of which left trained musicians behind them when they recrossed the ocean; but the Germania left Karl Bergmann to New York and Carl Zerrahn to Boston—two forces of unquestioned potency for many years. Bergmann was conductor of the Philharmonic Society when he died in 1876. His successor was Leopold Damrosch—again a German, this time one who had come to New York to be the conductor of the Männergesangverein Arion, but who could not restrict his labors to the narrow field of a society devoted to the cultivation of part songs for men's voices. He organized the Oratorio Society in 1873, and the Symphony Society in 1877, inaugurated German opera at the Metropolitan Opera House in 1884, and dying in the midst of his work before the end of the first season of opera, left a record of extraordinary accomplishment.

In the case of Leopold Damrosch, consideration of his work as a composer would be demanded were it not that he was an American only by adoption, and neither influenced nor was influenced by American composition. He had been conductor of the Philharmonic Society only a year when he was superseded by Theodore Thomas—still again a German, but a German whose entire life was spent in the service of American musical culture. Thomas was born in Essen, Hanover, on October 11, 1835, and came to New York as a lad. For years his career was the usual one of an instrumental musician, though it had a somewhat brilliant beginning, for he was a solo concert performer at the age of twelve. Thereafter he went through the customary routine, advancing, however, with every year in capacity, ambition, and position. He sat among the first violins of the Philharmonic Society as early as 1853; played in theater and opera orchestras; joined Jullien's imposing if somewhat spectacular forces when that erratic genius visited the United States; carried on the work founded by Eisfeld by joining William Mason and others, and giving public concerts of chamber music for fourteen seasons. Also, in 1862, he became conductor of the Brooklyn Philharmonic

concerts, established his symphony concerts in 1864, and two years afterward began those concert tours to the larger cities of the country which were of inestimable value in disseminating appreciation of high-class music.

Excepting an interregnum of one year, when first Thomas went to Cincinnati to be musical director of the College of Music, he was conductor of the Philharmonic Society from 1877 till 1891. Then he went to Chicago, and, being placed at the head of his own orchestra, made that city the headquarters of an activity similar to that which he so long exercised in New York. His successor in the Philharmonic Society was Anton Seidl, for six years the musical secretary of Richard Wagner, and one of the best known as he was one of the ablest conductors of Wagner's music. He was a Hungarian, who came to New York in 1885 as conductor of the German opera then domiciled at the Metropolitan Opera House. After years of ceaseless activity in America, he died in 1898, and the baton passed to Walter Damrosch. In 1904 Mr. Damrosch retired to found the highly successful New York Symphony Orchestra. For a time the conductor of the Philharmonic was Wassily Safonoff, but in 1909 the Philharmonic Society was reorganized, and Gustav Mahler was made its musical executive.

In Boston, from the early decades of the nineteenth century the center from which the choral impulse went out like galvanic currents, the orchestral situation remained secondary and unsatisfactory until 1881, when Henry L. Higginson, on his own responsibility and with his own money, established the Boston Symphony Orchestra, which soon became the most notable organization of its kind in the United States in respect of quality of tone and finish of performance. For many years previous the position of Boston was analogous to that now occupied by cities like Philadelphia, Baltimore, St. Louis, and San Francisco—that is, there were enough orchestral players employed in the theaters to provide a band for the oratorio concerts, to support visiting virtuosi, and, if need be, to perform an occasional symphony, but they were without organization and steady leadership. The Harvard Musical Association, which originated in 1808 among undergraduates of Harvard College, meanwhile labored for the advancement of taste and appreciation along the lines of chamber and symphonic music, and for seventeen years, from 1865 to 1882, gave annual series of orchestral concerts, mostly under the direction of Zerrahn; but these tentative efforts, as well as the regular visits of Thomas's orchestra, ceased when Mr. Higginson put the Symphony Orchestra on a permanent footing. The first conductor of this splendid organization was Georg Henschel. After him in order came Wilhelm Gericke, Arthur Nikisch and Emil Paur; all were brought for the purpose from Germany. In 1898 Mr. Gericke was recalled, and served as conductor until 1905, when he was succeeded by Karl Muck, of the Royal Berlin Opera, and he in turn gave place to August Max Fiedler, of Hamburg, in 1908. This orchestra also adopted the itinerant system introduced by the German organization and developed with great dignity by Thomas, so that between the Thomas Chicago Orchestra, the Boston Orchestra, the Metropolitan Orchestra of New York, the Philharmonic, and the New York Symphony Orchestra, the chief cities of the country are now generously served with high-class symphony music.

There has also been a steady growth in the spirit of local pride and ambition manifested within the last few years in the establishment of permanent orchestral concerts with local forces in cities like Cincinnati and Pittsburg. The first conductor of the former, Frank van der Stucken, is an American and a composer as well. After several series of concerts, the Cincinnati Symphony Orchestra was disbanded for a time, but in 1909 it was revived under the conductorship of Leopold Stokowski, who later became conductor of the new Philadelphia Orchestra. The Pittsburgh Orchestra also disbanded and the city is now regularly visited by the Philadelphia organization. Symphony orchestras have lately come into existence in Buffalo, Baltimore, Minneapolis, Milwaukee, St. Louis, San Francisco, Portland, Ore., Seattle, Wash., Kansas City, Mo., San Antonio, Tex., Worcester, Mass., and elsewhere.

The instrumental organizations and their conductors that have developed and fixed popular taste in America have nearly all been German; but there is ample compensation for the fact in the record which has been made by native executants and composers. Here again embarrassment arises from the need of following a standard of enumeration which will seem unfair to many; but there is no help for it. Local reputations cannot be considered—only national and international. Of American pianists, Louis Moreau Gottschalk, William Mason, Julie Rivé-King, Fanny Bloomfield-Zeisler, W. H. Sherwood, and E. A. MacDowell have made a mark not only among their own people but abroad as well, nearly all of them as composers as well as virtuosi. The singers' list is both larger and more striking. From the time of Miss Whiting (Madame Lorini) to to-day there has scarcely been a year in which an American star has not shone refulgent in the operatic firmament. A score of names occur at once: Clara Louise Kellogg, Minnie Hauk, Annie Louise Cary, Marie Litta, Emma Thursby, Emma Abbott, Emma Albani, Adelaide Phillips, Caroline Richings, Antoinette Sterling, Emma Nevada, Pauline L'Allemande, Marie Van Zandt, Helene Hastreiter, Josephine Jones Yorke, Julia Gaylord, Ella Russell, Sibyl Sanderson, Zelie de Lussan, Lillian Nordica, Emma Eames, Edith Walker, Lillian Blauvelt, Alice Neilsen, Louise Homer, and Olive Fremstad. There have likewise been or are notable men, such as Jules Perkins, Charles R. Adams, Myron W. Whitney, Herbert Witherspoon, Joseph Sheehan, Glen Hall, David Bispham, Allen C. Hinckley.

Until the organization of the Kneisel Quartet, the peer of any European organization of its kind, and later of the Flonzaley and Hess-Schröder Quartets, there can be no doubt that the most influential agency in the dissemination of application of chamber music was the club which William Mason called into being with Theodore Thomas as first violin, on his return from his European studies in 1855. Mr. Mason, a son of the psalmodist and teacher Lowell Mason, was among the earliest native musicians to exemplify the European standard in his own land as performer, instructor, and composer. The two men who were his contemporaries, and with whom he is naturally asso-

ciated in many minds—Richard Hoffman and S. B. Mills—are English by birth, but have given their careers to America. All three have composed, but only in small form for their instrument. Men of more ambitious mold are three who may well stand as the precursors of the eager young school of writers dominant to-day, though they had a part either in bringing them up or paving the way for them: they are J. C. D. Parker, John Knowles Paine, and Dudley Buck. All three were foreign students, but all three have been American teachers. Mr. Parker (born in Boston, June 2, 1828) studied at the Leipzig Conservatory in 1851-54. Mr. Buck's conservatory days were spent in the same institution, but he also went to Dresden to study the organ with an organist of the old school, Johann Gottlob Schneider. Mr. Paine's foreign training came from Berlin. Mr. Buck was born in Hartford, March 10, 1839, and died in 1909 at the home of his son in Orange, N. J. Mr. Paine was born in Portland, Maine, in the same year, and died in Boston in 1906.

Considering the state of popular musical culture when these men began their labors at home, it is not surprising that organ and choir first occupied their attention, Paine and Buck both setting out on their artistic careers as concert organists. They achieved many things later, but Parker practically remained within the walls of the Church, and his principal compositions in the larger forms were two religious cantatas, "Redemption Hymn" and "St. John." Buck wrote in all styles and forms, but his long association with the Church as organist, organ-teacher, and choir-master tinctured his musical thought. However, he was not pedantic or ecclesiastical in the sense of being stiff, severe, or angular. On the contrary, he had liberal ideas on the subject of Church melody, and he aimed to hit a refined taste which nevertheless appreciates the value of sentiment in the sacred service. He knew the voice admirably, and the manner in which words and melody flow together in his music, and the naturalness of his declamation make his works popular with Church singers. Nearly all of Mr. Buck's compositions have been published, the principal exceptions being a symphony, two or three overtures, two string quartets, a sort of concerto grosso for four horns and orchestra, and a grand opera entitled "Serapis," for which, as was his custom, he wrote the text-book. He also composed a comic opera, "Deseret"; a secular cantata, "The Voyage of Columbus"; two oratorios, "The Golden Legend" and "The Light of Asia"; a set of cantatas for the Church festivals, many ballads and part songs for men's voices, and song and organ pieces.

To his significance as composer Mr. Paine added another as the first incumbent of a chair of music in a leading American university. The signs of the times indicate that our great centers of learning are bound to play a large rôle in American musical development. As yet it must be confessed that a great deal of haziness surrounds the question how music is to be brought into the college curriculum; but this will be dissipated in time, no doubt. The beginning was made in Harvard in 1862, when Mr. Paine was appointed instructor in music. At the time the office did not seem to signify much; so far as Mr. Paine was concerned, it meant that he was organist and choir-master in the college chapel. He supplemented his work, however, by private lessons to students on the pianoforte and organ, and, whenever he got a chance, also in harmony and counterpoint. Thus he gradually developed the musical idea in Cambridge, until in 1876 a department was created for him, the instructor became a professor, and music was put on a level with philosophy, science, and classical philology. Since then Harvard's example has been followed by Michigan, Yale, Columbia, California, Wisconsin, Northwestern, and a number of other universities.

Paine began his musical studies with Hermann Kotschmar, in Portland. He also tried his hand at composition and had already placed a string quartet to his credit when he went to Germany to continue his study of the organ under Haupt. When he came back to the United States in 1861 he aimed at a career as concert organist, but he had already begun writing for organ, pianoforte, strings, and chorus, and in 1867, when he made a second visit to Berlin, he enjoyed the distinction of hearing his mass in D performed by the famous Singakademie. His next work of magnitude was "St. Peter," an oratorio, which was first performed at Portland in 1873, and repeated at the triennial festival of the Boston Handel and Haydn Society in 1874. In 1876 Theodore Thomas brought forward Paine's first symphony in C minor. His next large works were a symphonic poem on Shakespeare's "Tempest" and a symphony in A entitled "Spring." The first year of Professor Paine's career was prolific in compositions. In them he followed classic models, toward which Bach and the organ had turned him. In later years he began to feel romantic impulses, but instead of his thoughts turning lightly to the salon, they burst at once into lovely fruition in one of his largest and finest works—the incidental music to Sophocles's "Œdipus Tyrannus," written for the performance of the tragedy by Harvard students in the spring of 1881. Later compositions were: "An Island Phantasy"; four cantatas, "The Realm of Fancy," "Phœbus, Arise!" "The Nativity," and "A Song of Promise" (composed for the Cincinnati Festival of 1888); and a march, with chorus, for the dedication of the World's Columbian Exposition in Chicago. For several years before his death all the time which Professor Paine found for composition was devoted to an opera on a Provençal subject, for which also he wrote the libretto.

In the University of Michigan Professor Albert A. Stanley made the chair an agency of the widest sort of musical culture, and the center of an activity embracing a large section of the State of Michigan. The students being of both sexes, he organized a choral society among them, and with the help of their large numbers concerts of all kinds were easily maintained. The musical department of the university is not only giving musical instruction to its students, but is shaping the artistic destinies of thousands outside the college walls. It is in a very different case than Columbia University in the city of New York, whose chair of music, founded in 1896, was occupied first by Edward A. MacDowell. In New York the conditions are more like those of Cambridge. Mr. MacDowell was chosen because he was one of the foremost of American composers. He differed from the other leaders in the group of writers upon whom rested the hope of a dis-

tinctive American school of music, in that he spent the early part of his professional career abroad. He was born in New York city, December 18, 1861, and one of his first teachers was Madame Teresa Carreño, whose name might well be written among those of native virtuosi who have put themselves in the first rank, notwithstanding Caracas, Venezuela, claims her as its child by right of birth. In 1876 MacDowell went to Paris to study pianoforte theory and composition at the Conservatoire. After three years he exchanged French teachers for German, going to Frankfort-on-the-Main, and placing himself in the hands of Karl Heymann for the pianoforte and Joachim Raff for composition. The admiration which he felt for Raff and the attachment which sprang up between master and pupil were among the strongest influences in shaping MacDowell's career. He was twenty-one years old when Raff died, in June, 1882. He had made up his mind to stay in Germany as a country more congenial to his artistic nature than his own. What he intended to do others have done so successfully as to bring honor to themselves and credit to their country. Since their works and careers cannot be discussed, they may be mentioned here, for they, too, stand for American music: William H. Dayas, also a New-Yorker, four years younger than MacDowell, fills a highly responsible and dignified position at the Royal College of Music in Manchester; Arthur Bird, a native of Cambridge, Mass., is composing successfully in Berlin; Otis B. Boise, a native of Oberlin, Ohio, was a highly successful teacher of harmony in Berlin; and G. Templeton Strong found sustenance for his bold imagination among the Swiss Alps.

But MacDowell changed his mind and returned to the United States in 1888, making his home in Boston. His coming gave a healthy impetus to American composition. His works had preceded him, and he was gladly received by such colleagues as Foote, Chadwick, and Whiting, who not only knew his work, but were willing to join with him in the attitude which he assumed on the question as to the proper treatment to be asked by American composers. He expressed himself as averse to their being set apart as a class either for clubbing or coddling. Naturally this came somewhat easier to him than to some of his fellows. He had grown into man's estate artistically in Germany, and had won quite as much recognition there as he found waiting for him when he came back to his own people. It should nevertheless be said that he found his position supported by the majority of the musicians who deserve to be ranked with him.

Men who are able to do things of pith and moment are also willing to let those things stand on their own merit without the factitious props of affected patriotism—so MacDowell, Horatio Parker, Chadwick, and Foote. In 1896 MacDowell's appointment as professor of music at Columbia University brought him from Boston to New York, where he at once became an active factor in the sum of musical life. MacDowell was a romanticist and a believer in programme music of the idealized sort. He was not a musical cartoonist, nor yet baldly pictorial. He liked titles which, like those of his master, Raff, smack of the woods—not the merry greenwood of the English ballads, but the haunted forests of Germany, in which nymphs and dryads have their play and kobolds sport. Nevertheless, among the compositions which brought him most honor were two pianoforte sonatas, "Tragica" and "Eroica." The larger part of MacDowell's compositions are in the small forms, but he also wrote two pianoforte concertos, symphonic poems ("Launcelot and Elaine," "Lamia," "Hamlet and Ophelia"), and two orchestral suites; two movements of a "Roland" symphony have been printed as "Die Sarazenen" and "Die schöne Aldâ." His second suite is entitled "Indian," and at its base, treated freely and blended with original themes, are melodies of the American aborigines. His part song "The Crusaders," composed for the Mendelssohn Glee Club, of which he was director, should also be noted.

MacDowell's music, while full of evidences of individuality, can only be said to meet the demands of those who think that American music should be "racy of the soil" in his last suite. What he might have accomplished can only be conjectured, for his mental breakdown, and death in New York city in 1908 are among the saddest incidents in the history of American music. He was succeeded at Columbia by Cornelius Rybner, with whom is now associated Daniel Gregory Mason.

A more distinct leaning toward what may be said to be the melodic predilections of the American peoples is noticeable in the compositions of George W. Chadwick, who shows a greater willingness in his last works to yield to the spirit with which Dvořák attempted to inspire American musicians while at the head of the National Conservatory of Music. Mr. Chadwick is to-day one of the most industrious, as he is one of the most effective, of American composers. He is American to the backbone, one of his ancestors having fought in the ranks of the patriots at Bunker Hill. He has wandered at times to places distant from his birthplace, but feels himself most at home in New England, though the manner of his music and the manner of his intercourse with his fellowmen disclose the geniality and the liberalism of the cosmopolite. He lives in Boston, where he labors as organist, composer, and director of the New England Conservatory. He is the conductor of a choral society at Springfield, Mass., where every year he directs the festival of the Hampden County Musical Association. His childhood home was Lowell, Mass., where he was born, on November 13, 1854. There was music in his father's family, and an elder brother gave him his first pianoforte lessons. When about twenty years old he went West as a teacher of music, and gave the labors of a year to a modest educational center in Michigan called Olivet. Now he found himself in a condition to enter upon a course of the advanced training which the German conservatories give. During 1877 and 1878 he studied under Reinecke and Jadassohn in Leipzig, and during 1879 under Rheinberger in Munich. His thesis at Leipzig was inspired by an American subject; it was an overture entitled "Rip Van Winkle." On his return to America he made Boston his home.

Mr. Chadwick has written in nearly all forms, large and small, and extensively. Of his more noteworthy works mention is deserved by "Phœnix Expirans," a cantata for soli, chorus, and orchestra; three sympho-

nies, one of which in F took a prize offered in 1893 by the National Conservatory of Music of New York; two overtures, "Thalia" and "Melpomene"; and a "Columbian Ode," written for the World's Fair of 1893. There are songs in great mass, several cantatas of a secular nature, and a number of pieces of chamber music; but to the writer the finest fruit of his genius is the "Phœnix Expirans," which is fresh and lovely in melody, dignified and consistent in conception, delicate and rich in orchestral coloring, and warm yet churchly in its harmonies.

Closely allied to Mr. Chadwick in some things is his erstwhile pupil Horatio W. Parker, professor of music in Yale University, and composer of "Hora Novissima," one of the most effective pieces of modern choral-writing yet produced in America. Like his companions, Mr. Parker has done considerable work in the smaller forms, such as secular songs and anthems for the Church, and has done his stint of what is looked upon as the drudgery of the profession; but even while performing his duties as organist and choirmaster he managed to keep his heart warm for the high things in his art. It is easier to think of him as a choral composer than as an instrumental, though he has placed quite as many compositions in the larger instrumental forms to his credit as in the vocal. Most of these works were composed during his study years, or soon after his return from Germany, and his riper work has been in the Church department. At the head of it all stands the oratorio "Hora Novissima," already mentioned, first performed in New York, and included by Theodore Thomas in the scheme of the eleventh Cincinnati Festival. Mr. Parker's compositions since for soli, chorus, and orchestra have included a cantata, "The Dream King and his Love," which received a prize at the first competition instituted by the National Conservatory of Music, and a setting for the Commencement Ode written for Yale in 1895 by Edmund Clarence Stedman. Mr. Parker's American ancestry on both sides runs back for two centuries. He was born in Auburndale, Mass., on September 15, 1863. He began his musical studies with his mother, who has remained a stimulus in his career ever since. In Boston he studied with Stephen A. Emery and Mr. Chadwick until he went to the Munich Conservatory in 1882, where he was one of the group of American pupils who carried off the bulk of honors in their time.

There remain many composers who deserve discussion, and would receive it here if the exigencies of space allowed. It should be understood that invidious comparisons are not intended by this briefer record of their personalities and accomplishments. The work done fifty years ago by George F. Bristow and Henry W. Fry was in its way pioneer work; and along with an expression of gratitude to Frank Van der Stucken for the encouragement which he has extended to American composers as a conductor there should be an appreciative notice of his work as a composer; for he, too, is a native American, though the greater part of his life has been spent abroad, whence came all of his training. He may stand as a foil to Arthur Foote (born in Salem, Mass., March 5, 1853), who is distinguished in the coterie of composers to which he belongs by the fact that his training has been wholly American. So, also, when the future historian of American music sets out upon his task, he will be obliged to take into consideration the compositions of George E. Whiting, Henry Holden Huss, Frederick Grant Gleason, William Harold Neidlinger, Harry Rowe Shelley, W. W. Gilchrist, Homer N. Bartlett, Frederick Bullard, Edgar S. Kelley, A. M. Foerster, Wilson G. Smith, Reginald de Koven, Johann H. Beck, W. C. E. Seeboeck, Henry Schoenfeld, S. B. Whitney, Victor Harris, Clayton Johns, Victor Herbert, Ethelbert Nevin, Arthur F. Nevin, a brother of Ethelbert's, whose opera "Poia" was produced at the Royal Opera House, Berlin, 1910, the first American work to be so honored; Frederick S. Converse, Arthur Whiting, E. R. Kroeger, Henry K. Hadley, who has done some remarkable orchestral work; Mrs. H. H. A. Beach, Louis A. Coerne, Edgar Stillman Kelley, Samuel P. Warren, and many more who are making serious essays now under the inspiration of an ever-growing conviction that such a thing as an American school of music can be. What can be will be, if the American people are not to belie their past history; and it may not be wholly profitless to attempt to send a glance into the future. America has been active in every field of musical creation.

"What, in all likelihood, will be the characteristic mode of expression of the American school when it shall have come?" Such a question lies near to all who have convinced themselves that America will some day have a group of creative musicians distinguishable from the other composers of the world. The question is pertinent and merits an answer, but the answer is not easily given in terms which shall be quickly grasped by the careless. It is as much a matter of speculation what musical style will be deemed effective by the American people of the future, as what features the writings of the coming poet or what peculiarities the pictures of the coming painter will rely on for the charm which shall fascinate the people to whose taste and judgment they shall make appeal. It is even more a matter of speculation. Poetry and painting are arts of imitation, whose loftiest ideals have been reached in the past. Music, on the contrary, is not imitative, and is yet in an early stage of development. Its elements, it is true, are older than articulate speech, but there is as great a difference between the music of the savage and the art of Beethoven as there is between the sounds by which the lower animals express their feelings and the language of Addison or Goethe. Only in their rude elements are they kin.

The term "school," as applied to musical composition, is vague and almost meaningless. It would puzzle a historian to draw sharply the lines that divide the schools spoken of in the books, and to define the characteristics peculiar to each. There has been much learned talk about the Neapolitan, Florentine, and Roman schools and the school of the Netherlands; but if a critical Kafir were to come with the question, what in the music produced by these schools was suggestive of Naples, Florence, Rome, and the Netherlands, he would probably be informed that the terms had no specific meaning of the kind imagined by him, but were only memorials of groups of writers who chanced at various times to draw attention to themselves by the excellence of their work. Having hit the

popular taste, they were for that reason imitated by other composers ambitious to succeed. Walter Bagehot expressed the opinion that it is by conscious and unconscious imitation of this sort that literary schools are formed; and that the wise and meditative man who follows the strong and forward man is the one who generally comes to be looked upon as the head of a school, simply because he knows how to make his writings peculiarly congenial to the minds around him, having learned the trick from the venturesome man who first hit the public fancy.

The Romantic spirit in music, which has never been absent from the works of the great masters, but which broke through the bounds that confined it, and asserted its right to full and free expression under the influence of Beethoven, introduced new elements which have come to be looked upon as identifying marks of a national school. In a general way these may be described as peculiarities of melody, harmony, and rhythm borrowed from the folk-songs of European peoples. These elements have lent color and character to the compositions of certain composers and their imitators, but their influence upon the laws of composition has not been as great as might have been expected, except in the case of the Russian writers of the class of Borodin, Rimsky-Korsakov, and their irrepressible companions. One reason for this doubtless is that for a hundred years all the laws governing composition in the higher forms have gone out from Germany by reason of her wonderful succession of musical kings. Sonatas and symphonies have been written by Tuscan, Gaul, and Muscovite, but they have been German sonatas and symphonies. Hans von Bülow recognized the truth of this when thirty odd years ago he said that the best German music was then written in Paris and St. Petersburg.

It is foreign to the nature of the art that there should be a differentiation of schools, such as there is in mental science, unless it be a department like that of dramatic composition. Between Wagner's theories and those of the old Italian composers the difference is one of purpose as well as means. Is the "play the thing," or is it merely a stalking-horse to be tricked out with pretty music? But even this difference is rapidly disappearing in the cradle of opera, in Italy itself, as witnessed by Verdi, Boito, Mascagni, Leoncavallo, Puccini, and other latter-day composers. So far, then, as the future is concerned, the American composer who is now following the example of his brethren of Great Britain, France, Italy, and Russia in studying German ideals will stand an equal chance with them in the struggle for recognition so soon as he is brought up to their level in the matter of appreciation and encouragement.

This may not appear to be very explicit, but we are not wholly without a basis for speculation touching the elements that are likely to enter into the musical taste of the coming generation or generations of Americans. To start with, they will approach the art unfettered by inherited prejudices in favor of certain musical conventions still largely dominant among the European peoples. This means, perhaps, that they will have less artistic training back of them, but such a reflection need not frighten the social philosopher. The emotions are the province of music, and those who come after us shall not be ill-equipped for any musical evangel so they keep their hearts open, their sensibilities keen, their affections warm. They will by that time have learned that in all things truth is more admirable than convention. Their political history will have taught them that it is theirs to judge for themselves in matters of art as well as in matters of conscience and matters of government. The fatigue which comes from subduing a continent, amalgamating the refugees of a score of nations into a single people, and pursuing the aim with which the commercial spirit of England has infected the world, may for a time incline them toward an art which is merely diverting, but eventually lofty ideals will assert themselves, and these will be striven for by spirits neither jaded by quest nor sated by enjoyment. The characteristic mode of expression which will be stamped upon the music of the future American composer will be the joint creation of the American's freedom from conventional methods and his inherited predilections and capacities. The reflective German, the mercurial Frenchman, the stolid Englishman, the warm-hearted Irishman, the impulsive Italian, the daring Russian, will each contribute his factor to the sum of national taste. The folk-melodies of all nations will yield up their individual charms, and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art, because he will be the truest type of a citizen of the world.

CHAPTER VI

AMERICAN SONGS AND SONG-WRITERS

"Yankee Doodle" and the Speculations as to Its Source—"Hail Columbia," the First Genuinely American Song—"Adams and Liberty"—"The Star-Spangled Banner"—"My Country 'tis of Thee"—Political Songs.

Given a free and intelligent people whose patriotism has been aroused by danger from within or without and we shall have national song—provided the poets and musicians are not too busy fighting. But if the nature of the struggle be such as to involve practically every man, woman, and child, then the song produced will not be original, but merely an adaptation of some earlier well-known melody.

"YANKEE DOODLE"

The origin of our first really national song, "Yankee Doodle," is shrouded in mystery, in spite of many glib statements to the contrary.

At the very outset we find widely varying theories about the derivation of the title. The word "Yankee" was applied to the New Englanders as a term of mild sarcasm, though some of them tried to turn it into a badge of excellence. Probably the term originated with the Indians, who applied it to the white settlers in a vain attempt to say "Anglois" or "English." This is borne out by the fact that the Indians had much difficulty in pronouncing the letter "L." Governor Winslow stated in early colonial days that the Indians got no nearer to his name than "Winsnow."

Other derivations give "Eankke," an Indian word for coward; "Yankoo," an alleged Indian tribe conquered by the whites; "Jannekin" (Johnnie), a sarcastic Dutch term for the New Englanders; and certain resemblances drawn from Norwegian and other languages. "Doodle" has been traced to the Lancashire dialect, where it means "trifler"; but it is not certain that it was thus intended in the American song.

The tune has been claimed as a satire on Oliver Cromwell, beginning with the words "Nankie Doodle came to town, upon a Kentish pony." But this story is wholly apocryphal.

The melody is claimed also for the time of Charles II., with the words,

"Lucy Locket lost her pocket,
Kitty Fisher found it,
Nothing in it, nothing on it,
But the binding round it."

Lucy Locket, however, was a character in "The Beggar's Opera," written in 1727, and Kitty Fischer (not Fisher) died in 1771, so there is evident cause for doubt here also.

It has been stated that the tune comes from a Dutch harvest-song. The laborers received for wages "as much buttermilk as they could drink, and a tenth of the grain." So it is said that they sang these words as they reaped:

"Yanker, dudel, doodle down,
Diddle, dudel, lanther,
Yanke viver, voover vown,
Botermelk und tanther."

This is mostly unmeaning gibberish, but it is true that the first half of our tune is in use as an old Dutch children's song. This is probably no more than an accidental resemblance.

In 1858 an American diplomat at Madrid recognized it as having some likeness to the "ancient sword-dance played on solemn occasions by the people of San Sebastian." Louis Kossuth, when in America, recognized the melody as resembling a tune of his native land. The simplicity of "Yankee Doodle" is an ample explanation of these and other cases of likeness due wholly to coincidence.

The most probable origin of the tune is found in an old English country-dance, which was almost surely independent of the Dutch song. It occurs in George Colman's opera "Two to One," printed in 1784, with the words, "Adzooks, Old Crusty, Why so Rusty." But Kidson, in his "Old English Country Dances," mentions this one as being pretty surely much earlier than 1775, when the collection containing it was probably printed (Glasgow, James Aird, vol. 1).

The American version of the song is due to Dr. Richard Shuckburgh, a surgeon in the British army. About sixty years after the event, an account was given, referring back to an old file of the "Albany Statesman"; but there was apparently no such paper, so the "Albany Register" or the "New York Statesman" must have been meant. The British were encamped near Albany in 1755, and the American forces came to help them in the Indian war. The colonials were a motley assemblage, and furnished an easy target for the wits of the British army. Dr. Shuckburgh, the account says, "composed a tune," but in reality he used the old dance with words of his own. The term "macaroni" meant a dandy, or "dude," and was used to satirize the Continentals. The song became popular at once. Many accounts attach the doctor to the staff of General Abercrombie, but that officer did not come over until 1756. Possibly the surgeon was with General Amherst when the New England troops under Gov. William Shirley came in. A granddaughter of Gen. Robert Van Rensselaer stated that the song was written at his house in 1758, when the doctor and General Abercrombie were guests there.

At any rate, "Yankee Doodle" began its American career as a British song, satirizing the Americans. The "New York Journal" of October 13, 1768, says that visitors to the British fleet in Boston harbor were

greatly taken with the "Yankey Doodle Song." It became familiar in Boston at once. The ill feeling that led to the Revolution had already shown itself, and the redcoats were made to feel themselves unpopular; but they retaliated in many ways, not the least usual of which was to have their bands play "Yankee Doodle" on Sundays, just outside the doors of the churches. Later on the British used the song to drum culprits out of camp. The soldiers often made their own words for it, such as,

"Yankee Doodle came to town,
For to buy a firelock;
We will tar and feather him,
And so we will John Hancock."

It was employed on a more noted occasion, when Lord Percy marched from Boston to relieve Major Pitcairn. After that the Americans appropriated it, and for some time it was known as the "Lexington March." It sounded the end of the Revolution, as well as the beginning; for the American bands played it at the surrender of Yorktown, while the British marched out to a tune of their own called "The World Turned Upside Down."

"HAIL COLUMBIA"

The first genuinely American song, both as to words and music, was "Hail Columbia." The author of the words, Joseph Hopkinson, was born in Philadelphia, Pa., November 12, 1770. He was educated at the University of Pennsylvania, and became a lawyer of distinction in his native city. He was a promoter of the cause of liberal education, and a man of kindly personal traits. He died in Philadelphia, January 15, 1842.

We quote his account of the origin of "Hail Columbia." "This song was written in the summer of 1798, when a war with France was thought to be inevitable, Congress being then in session in Philadelphia, deliberating upon that important subject, and acts of hostility having actually occurred. The contest between England and France was raging, and the people of the United States were divided into parties for one side or the other; some thinking that policy and duty required us to take part with republican France, as the war was called; others were for our connecting ourselves with England, under the belief that she was the great preservative power of good principles and safe government. The violation of our rights by both belligerents was forcing us from the just and wise policy of President Washington, which was to do equal justice to both, to take part with neither, but to keep a strict and honest neutrality between them.

"The prospect of a rupture with France was exceedingly offensive to the portion of the people who espoused her cause, and the violence of the spirit of party has never risen higher, I think not so high, as it did at that time, on that question. The theater was then open in our city: a young man belonging to it, whose talent was as a singer, was about to take his benefit. I had known him when he was at school. On this acquaintance, he called on me on Saturday afternoon, his benefit being announced for the following Monday. He said he had twenty boxes untaken, and his prospect was that he should suffer a loss instead of receiving a benefit from the performance; but that if he could get a patriotic song adapted to the tune of 'The President's March,' then the popular air, he did not doubt of a full house; that the poets of the theatrical corps had been trying to accomplish it but were satisfied that no words could be composed to suit the music of that march. I told him I would try for him. He came the next afternoon, and the song, such as it is, was ready for him. It was announced on Monday morning, and the theater was crowded to excess, and so continued, night after night, for the rest of the whole season, the song being encored and repeated many times each night, the audience joining in the chorus. It was also sung at night in the streets by large assemblies of citizens, including members of Congress. The enthusiasm was general, and the song was heard, I may say, in every part of the United States.

"The object of the author was to get up an American spirit, which should be independent of and above the interests, passions, and policy of both belligerents, and look and feel exclusively for our own honor and rights. Not an allusion is made to either France or England, or the quarrel between them, or to what was the most in fault in their treatment of us. Of course the song found favor with both parties—at least, neither could disown the sentiments it inculcated. It was truly American and nothing else, and the patriotic feelings of every American heart responded to it.

"Such is the history of the song, which has endured infinitely beyond any expectation of the author, and beyond any merit it can boast of, except that of being truly and exclusively patriotic in its sentiments and spirit."

Gilbert Fox was the singer referred to in the above letter. The melody of "The President's March" has two claimants. It has been ascribed to Philip Roth, sometimes erroneously called "Johannes" Roth, and also to Philip Phyle, or Philo. Both of these men were citizens of Philadelphia and the march was composed to take the place of the threadbare "General Washington's March," at the time that Washington was inaugurated as President. The weight of evidence is in favor of Phyle or Philo being the composer. A unique copy of the first edition is in the possession of Louis C. Elson. It does not bear the composer's name, although the words are credited to "Mr. Hopkinson." The tune was composed in 1789. The University of Pennsylvania has recently published some newly discovered data regarding Messrs. Phyle and Roth.

"ADAMS AND LIBERTY"

Next in chronological order among American patriotic songs, dating from 1798, is "Adams and Liberty." The author of this song, Robert Treat Paine, Jr., known as an American poet, was born in Taunton, Mass., December 9, 1773. His father was a signer of the Declaration of Independence. Paine's name was originally Thomas; but in 1801 it was changed to that of his father. He was graduated at Harvard in 1792, and gave promise of an unusually bright intellect. But he was vain, lazy, and vicious, and would do no work, even with his pen, except when compelled by poverty. He married an actress, and was denied his father's

house and purse. He received enormous sums for his productions. His "Invention of Letters" brought him five dollars a line; and for "Adams and Liberty" he received $750, a fabulous sum for the time. He died in the attic of his father's house, November 13, 1811.

After "Adams and Liberty" was written, Paine was dining with Major Benjamin Russell of the "Sentinel," when he was told that his song had no mention of Washington. The host said he could not fill his glass until the error had been corrected, whereupon the author, after a moment's thinking, scratched off the last stanza of the song as it now stands.

The air to which the words were written is an old English drinking-song entitled "Anacreon in Heaven." The melody was long ascribed to Dr. Arnold, but recent discoveries show the tune to have been the production of John Stafford Smith, who was born in Gloucester, England, about 1750, and died in London in 1836. It is important to know the composer of this tune for "The Star-Spangled Banner" was afterward written to the same melody. Full information regarding our national tunes can be found in Sonneck's "Report" and Elson's "History of American Music."

"THE STAR-SPANGLED BANNER"

Francis Scott Key, author of the words of "The Star-Spangled Banner," was born in Frederick county, Maryland, August 9, 1780. His family were among the earliest settlers, and his father was an officer in the Revolutionary army. Francis was educated at St. John's College, Annapolis, and became a lawyer in his native town. He wrote several lyrics, with no thought of publication. They were scrawled upon the backs of letters and so many odd scraps of paper that the sequence of the verses was a puzzle to the friends who, after his death, attempted to gather all that had been written by the author of our national song. Key became district attorney of the District of Columbia. He died in Baltimore, Md., January 11, 1843.

During the War of 1812, when the British fleet lay in Chesapeake Bay, Key went out from Baltimore in a small boat, under a flag of truce, to ask the release of a friend, a civilian, who had been captured. Lord Cockburn had just completed his plans for an attack upon Fort McHenry, and instead of releasing one, he retained both. The bombardment of the fort was begun on the morning of September 13, 1814, and continued for twenty-four hours. Key's little boat lay moored to the commander's vessel, and through a day and a night, exposed to fire from his friends, he watched the flag which Lord Cockburn had boasted would "yield in a few hours." As the morning of the 14th broke, he saw it still waving in its familiar place. Then, as his fashion was, he snatched an old letter from his pocket, and laying it on a barrel-head, gave vent to his delight in the spirited song which he entitled "The Defense of Fort McHenry." "The Star-Spangled Banner" was printed within a week in the Baltimore "American," under the title of "The Defense of Fort McHenry," and found its way immediately into the camps of our army. Ferdinand Durang, who belonged to a dramatic company, and had played in a Baltimore theater with John Howard Payne, sang the poem effectively to the soldiers encamped in that city, who were expecting another attack. Mr. Key had already set the words to the tune of "Anacreon in Heaven," which was known as "Adams and Liberty" everywhere in the United States. After this "Adams and Liberty" faded out and "The Star-Spangled Banner" took its place.

The Washington "National Intelligencer" of January 6, 1815, has this advertisement conspicuously displayed on the editorial page:

STAR SPANGLED BANNER and YE SEAMEN OF COLUMBIA—Two favorite patriotic songs this day received and for sale by RICHARDS & MALLORY, Bridge Street, Georgetown.

It is said that the particular flag which inspired the song was a new one that Gen. George Armistead, the defender of Fort McHenry, had had made to replace the old one, which was badly tattered. The new banner was flung to the breeze for the first time on the morning that his daughter Georgeanna was born, which event took place within the fort, during the bombardment. By permission of the general government the hero of Fort McHenry was allowed to retain the flag, and he provided in his will that "The Star-Spangled Banner" should be the property of his daughter. This lady became the wife of W. Stuart Appleton, Esq., of New York, and died in 1878. The flag is now in the possession of the Massachusetts Historical Society.

In 1861 Oliver Wendell Holmes wrote the additional stanza which follows:

When our land is illumined with Liberty's smile,
If a foe from within strike a blow at her glory,
Down, down with the traitor that dares to defile
The flag of her stars and the page of her story!
By the millions unchained when our birthright was gained,
We will keep her bright blazon forever unstained!
And the Star-Spangled Banner in triumph shall wave
While the land of the free is the home of the brave.

"HULL'S VICTORY"

A song variously known, sometimes as "The Constitution and the Guerrière," but more often as "Hull's Victory," celebrates the great naval battle in which Captain Isaac Hull, commanding the "Constitution," captured the "Terror of the Sea," as the British vessel, commanded by Captain Dacres, was called. It may be imagined with what enthusiasm this lengthy ballad was sung after Captain Hull had brought "Old Ironsides" safely back to Boston harbor. The author of the words is unknown. The tune is from English sources, having been known as "The Landlady's Daughter of France." Songs of similar character were inspired by other sea-fights of 1812. "The Enterprise and the Boxer," "The Hornet; or, Victory No. 5," and "The United States and the Macedonian" are among the titles that have come down to us.

"THE SWORD OF BUNKER HILL"

William Ross Wallace, author of the words of this once famous song, was born in Lexington, Ky., in 1819. He was the son of a Presbyterian clergyman. After completing a college course, he studied law; but having been successful with some poetical ventures, he went to New York, where he long resided, devoting himself to an ephemeral kind of literature, and died May 5, 1881. He published several volumes of poetry, in one of which appeared "The Liberty Bell."

The music of the song was composed by Bernard Covert, who till old age appeared occasionally in concerts, and especially delighted in singing this song.

"COLUMBIA, THE GEM OF THE OCEAN"

Although an earlier period has often been assigned to it, this song dates from 1843. In S. J. Adair Fitz-Gerald's "Stories of Famous Songs" the authorship is attributed to Timothy Dwight, an ancestor of the celebrated president of Yale, which would throw its composition well back into the Revolutionary period. Other authorities, among them John Philip Sousa, in his "Airs of Many Lands," give the credit to David T. Shaw, and Mr. Sousa says the tune is that of an old English song which began "Britannia, the Pride of the Ocean," of which an American version was made in 1852.

The preponderance of the evidence as to author and composer, however, favors Thomas à Becket, who set forth his claim a generation ago in a letter to Rear-Admiral Preble, who was then at work on the first edition of "The Flag of the United States." Thomas à Becket, who was then in Philadelphia, wrote:

"In the fall of 1843, being then engaged as an actor at the Chestnut Street Theater in this city, I was waited upon by Mr. D. T. Shaw with the request that I would write him a song for his benefit night. He produced some patriotic lines, but I found them ungrammatical, and so deficient in measure as to be totally unfit to be adapted to music. We then adjourned to the house of a friend, and there I wrote the two first verses in pencil, and composed the melody on the piano. On reaching home I added the third verse, wrote the symphonies and arrangements, made a fair copy, and gave it to Mr. Shaw, requesting him not to sell or give a copy. A few weeks later I left for New Orleans, and was much surprised to see a printed copy, entitled 'Columbia, the Gem of the Ocean, written, composed, and sung by David T. Shaw, and arranged by T. à Becket, Esq.' On my return to Philadelphia, I waited on Mr. Willig, the publisher, who told me he had purchased the song from Mr. Shaw. I produced the original copy in pencil, and claimed the copyright, which he admitted. I then made arrangements with Mr. T. Osborn to publish the song in partnership; and within a week it appeared under its proper title, 'Columbia, the Gem of the Ocean, written and composed by T. à Becket.'"

The author explains that the song was taken to England by E. L. Davenport, the actor, and that having been sung nightly for a long time by Davenport with great success, it was claimed as an English song, and so recognized on the occasion of a visit he made to England some years later.

This song is also known in America as "Columbia, the Land of the Brave," that having been the title of an edition published in Baltimore in 1853, and in England as "Britannia, the Gem of the Ocean." In the British version, the name of Washington is replaced by that of Nelson.

"MY COUNTRY, 'TIS OF THEE"

The author of the words of "America" was Samuel Francis Smith, who was born in Boston, October 21, 1808, and was for many years pastor of the First Baptist Church in Newton, Mass. After his resignation he devoted himself to literary and religious pursuits. It is of him that Oliver Wendell Holmes says, in his poem entitled "The Boys":

> And there's a nice youngster of excellent pith—
> Fate tried to conceal him by naming him Smith;
> But he shouted a song for the brave and the free—
> Just read on his medal, "My country," "of thee!"

In a letter dated Newton Center, Mass., June 11, 1861, Dr. Smith says: "The song was written at Andover during my student life there, I think in the winter of 1831-32. It was first used publicly at a Sunday-school celebration of July 4th, in the Park Street Church, Boston. I had in my possession a quantity of German song-books, from which I was selecting such music as pleased me, and finding 'God save the King,' I proceeded to give it the ring of American republican patriotism." He died November 16, 1895.

A volume might easily be written—in fact, a collection of the controversial articles which have been published would make several volumes—concerning the origin of "God Save the King." The tune serves for the Danish air "Heil dir, dem libenden," the Prussian and German national hymn "Heil dir im Siegerkranz," as well as for the British national hymn. It has been arranged and harmonized by more than a score of composers, among them Weber, and also Beethoven, who twice set it for four voices, employed it in his "Battle Symphony," scored it for solo, chorus, piano, violin, and cello, and wrote seven variations on it for piano. It has been claimed for Lulli, Bull, James Oswald, and classified as the adaptation of a folk-song. On the other hand, Henry Carey, best remembered as the composer of "Sally in Our Alley," professed to have written, composed, and first sung the song at a dinner given to Admiral Vernon in 1740 to celebrate the capture of Porto Bello. There is no record of an earlier performance, and Carey's claim is regarded by some investigators as having some foundation; but the weight of competent opinion appears to be against it, and we must leave the question in doubt.

"TIPPECANOE AND TYLER TOO"

With the close of the Revolutionary period, political songs were written, most of them merely doggerel satires adapted to well-known tunes, and most of them have perished, even in name. The presidential campaign of 1840, which worked the public up to fever heat, gave rise to a song of which the memory still survives. "Tippecanoe and Tyler too" was the war-cry of the supporters of General Harrison for the presidency, and the campaign song which bore this title became very famous, and no doubt aided the election of Harrison. It was written by Alexander Coffman Ross, of Zanesville, Ohio, and carried the prophetic refrain (referring to Martin Van Buren, the Democratic candidate), "Van, Van's a used-up man!"

One Billy McKibbon had provided several songs which were sung by a glee-club in Zanesville at the opening of pro-Harrison meetings, among them being "Amos peddling yokes," "Hard Times," and "Martin's Lament." None seemed quite to "fill the bill," and

Ross, with the tune "Little Pigs" in his head, undertook his campaign song while singing in a church choir one Sunday. Its success was instantaneous, and some months later Ross sang his song at a political gathering in New York city, whence it spread rapidly throughout the Union.

Mr. Ross was born in Zanesville, May 31, 1812, and resided there all his life. He was early noted for his interest in scientific inventions, and is said to have produced the first daguerreotype ever taken in America. He became a leading and enterprising business man in his native place, and died there February 25, 1883.

CHAPTER VII

AMERICAN SONGS AND SONG-WRITERS (CONTINUED)

Songs of the Civil War Period—"Dixie" and "The Bonnie Blue Flag"—"John Brown's Body" and "The Battle Hymn of the Republic"—"Maryland, My Maryland"—"Marching through Georgia"—"We are Coming, Father Abraham."

THE Civil War period, while depressing to every other form of art, produced an immense number of patriotic and sentimental songs, most of which, popular for a time around the camp-fires of the opposing armies, have disappeared. The few that survived will doubtless endure with the nation, and it is a striking proof of the complete reconciliation of the North and the South that "Dixie" is among the most popular songs in the North, while in the South "John Brown's Body" is equally known and liked. These two songs, according to S. J. Adair Fitz-Gerald, were continually used "during the struggle between North and South, and the rest of the world wondered as half a great nation took up arms to the sound of 'John Brown's soul is marching on,' while the other half answered by defiantly playing the comic 'Dixie's Land.'"

It is reasonably certain that "John Brown's Body" was first sung in the South, and an undisputed fact that "Dixie" was written, composed, and first made known in the North.

"DIXIE"

The only version of the famous song of "Dixie" which has the least literary merit is the one written by Gen. Albert Pike. It is worthy of notice here that the finest Puritan lyric we have was written by an Englishwoman, Mrs. Hemans, and the most famous if not the finest Southern war-song was written by a native of Massachusetts. Albert Pike was born in Boston, December 29, 1809, but most of his boyhood was spent in Newburyport. He became a teacher, but in 1831 visited the then wild country of the Southwest with a party of trappers. He afterward edited a paper at Little Rock, and studied law. He served in the Mexican War with some distinction, and on the breaking out of the Civil War enlisted, on the Confederate side, a force of Cherokee Indians, whom he led at the battle of Pea Ridge. After the war he edited the Memphis "Appeal" till 1868, when he settled in Washington as a lawyer. His "Hymns to the Gods" were published in "Blackwood's Magazine." He died in Washington, April 2, 1891.

The original song of "Dixie" was the composition of Daniel Decatur Emmett, of Bryant's minstrels, and was first sung in New York in 1860. Emmett was born at Mount Vernon, Ohio, in 1815. A writer in the Charleston "Courier," under date of June 11, 1861, says it is an old Northern negro air, and that the words referred to one Dix, or Dixy, who had an estate on Manhattan Island. Another theory is, that the name Dixie's Land was suggested by Mason and Dixon's line, of which so much was said in the days of slavery agitation. The first words used for the song in the South were from a poem entitled "The Star of the West," published in the Charleston "Mercury" early in 1861.

"THE BONNIE BLUE FLAG"

Prior to the immense success of "Dixie," the Southern soldiers and their lassies sang "Hurrah for the Bonnie Blue Flag that bears a single star!" The authorship of the words is usually ascribed to Henry McCarthy, an actor, who probably first sang it in the New Orleans theater. He had fitted the words to the tune of "The Irish Jaunting-car," which name suffices to indicate the birthplace of the melody. One authority names Mrs. Annie Chambers-Ketchum as the poet, but the lady herself, although she published a book of poems and a number of translations, made no such claim. The song held its vogue in New Orleans after the capture of the city by the Union forces, and caused so much annoyance to General Butler that he issued a proclamation announcing that any man or woman who sang it would be fined twenty-five dollars.

From the records of the copyright department of the Confederate government, now preserved in Washington, the names of many popular Southern songs may be obtained, among them "Lorena," a sentimental ballad; "God Save the South," "Good-by, Sweetheart," "Pray, Maiden, Pray!" "The Southern Soldier Boy," "Her Bright Smile Haunts Me Still," "Farewell forever to the Star-Spangled Banner," "Call me not Back from the Echoless Shore," "Who Will Care for Mother Now?" "When this Cruel War is Over," and "A Virginia Marseillaise."

"JOHN BROWN'S BODY"

It was not till some time after the Civil War that the origin and early use of this song began with any definiteness to be traced. The facts, conjectures, and opinions now most current among investigating writers are substantially set forth in the following accounts by Col. Nicholas Smith, in his "Stories of Great National Songs," and Louis C. Elson, in "The National Music of America."

"It is a curious fact," says Colonel Smith, "that a war-song so gifted with power for victory should have an origin so disputed and involved. . . . Some writers—and there are no visible reasons why their story is not as believable as that of anybody else—claim that the music was adapted and the words paraphrased from an old Methodist camp-meeting hymn,* which drew its form and tune in turn from a domestic ballad of a thousand years ago. . . . The words [of the 'John Brown Song'] have been attributed to Mr. Charles S. Hall, of Charlestown, Mass., and in a letter to the Boston 'Transcript,' in 1874, he claims to have written most of the stanzas. Mr. Hall also says that the music set to the words was found by Mr. James E. Greenleaf, of Charlestown, in the archives of the church to which he was organist.

"A far better poem—fine in sentiment, perfect in meter, and smooth in rhythm—is that written by Miss Edna Dean Proctor. With the exception of Julia Ward Howe's 'Battle Hymn of the Republic,' it is the best poem ever adapted to the John Brown air."

The "John Brown Song," says Mr. Elson, "is a very old camp-meeting song, dating from at least 1856, and is said to have been used in Charleston, both in colored churches and among the firemen, long before the Civil War. At the outbreak of the war the Second Battalion of Massachusetts Infantry, familiarly known at that time as 'The Tigers,' received orders to occupy Fort Warren, in Boston harbor, and to place it in as good a state of defense as possible. The company possessed a glee-club, and from this club they had learned the Methodist hymn ['Say, brothers, will you meet us']. It was just the kind of rhythmic song that would fit itself to lighten labor with pick and spade and wheelbarrow, and while entrenchments were being thrown up and the rubbish of the old fort carted away, the men sang the swingy tune.

"Very soon they began to improvise verses of a less sacred character to the melody. No rhyming ability was necessary for such improvisations, since the lines are only repetitions of each other. One of the singers in the glee-club was an honest Scotchman, named John Brown. Many were the jokes that the soldiers used to play on their good-humored comrade. Finally a jest was made out of the similarity of the soldier's name to that of John Brown of Ossawatomie, and thus the first verse arose, and the song was entitled the 'John Brown Song.'

"The services of 'The Tigers' were not accepted, as an independent battalion, by the government, and many of the men thereupon enlisted in Col. Fletcher Webster's Twelfth Massachusetts Regiment. It was this regiment that bore the song to popularity. Two definite statements from eye-witnesses, in two different cities, will prove this. The present writer has spoken with many people who first heard the tune, and in a manner which imprinted it forever in their memory, on Boston Common, when Col. Fletcher Webster's men marched across it on their way from Fort Warren to the Providence depot, to take cars for New York; he has also the testimony of many who were present, that when the same regiment marched up Broadway in New York, they halted and sang the 'John Brown Song,' and it created the wildest enthusiasm among the multitude assembled. The Twelfth Massachusetts Regiment sang it into the war.

"It underwent another metamorphosis: Edna Dean Proctor set abolition words to the song, in honor of the more celebrated John Brown."

At last appeared Julia Ward Howe's "Battle Hymn of the Republic"; and Mr. Elson thus sums up "the evolution of the chief Northern song of the war": "A Methodist camp-meeting song, sung in some of the colored churches of the South, familiar in Charleston, and even made into a firemen's song in that city; then a camp-song of rather ribald style, carried into fame by the Twelfth Massachusetts Regiment; then an abolition ode by Edna Dean Proctor; finally 'The Battle Hymn of the Republic.'"

The statements made by Mr. Elson are abundantly supported by a narrative addressed in 1888 to the United Service Club, Philadelphia, by James Beale, who as a member of the "Webster Regiment" had a first-hand knowledge of the subject so far as it relates to that organization and to "The Tigers" above mentioned.

"THE BATTLE HYMN OF THE REPUBLIC"

Inseparably wedded, then, to the tune of "John Brown's Body" are the words written by Mrs. Julia Ward Howe, beginning, "Mine eyes have seen the glory of the coming of the Lord." These were, in fact, inspired by the melody which she had heard on the battlefield while visiting the Army of the Potomac in 1861. The circumstances are interestingly narrated in the New York "Independent," September 22, 1898, by Florence Howe Hall:

"It was in December, 1861, that Mrs. Howe, in company with her husband, Governor and Mrs. Andrew, and other friends, visited Washington, itself almost in the condition of an armed camp. On their journey thither 'the watch-fires of a hundred circling camps' gleamed in the darkness, the railroad being patrolled by pickets. Mrs. Howe has told of the martial sights and sounds in the national capital, and of her drive to a distance of several miles from the city to see a review

*Colonel Smith supplies this note: John S. Wise (whose father was Governor of Virginia at the time John Brown was hanged) says in his volume "The End of an Era," p. 136: "The solemn swell of John Brown's Body, as sung by the Federal troops, is only an adaptation of a favorite camp-meeting hymn which I often heard the negroes sing as they worked in the fields, long before the days of John Brown. The old words were:

'My poor body lies a-mouldering in the clay,
My poor body lies a-mouldering in the clay,
My poor body lies a-mouldering in the clay,
While my soul goes marching on.'
Refrain:—'Glory, glory, hallelujah, etc.,
As my soul goes marching on.'"

of our troops. An attack of the enemy interrupted the programme, and the return drive was made through files of soldiers, who occupied almost the entire road. To beguile the tedium of their slow progress, Mrs. Howe and her friends sang army songs, among others, 'John Brown's Body.' This seemed to please the soldiers, who surrounded us like a river, and who themselves took up the strain, in the interval crying to us, 'Good for you!' Our poet had often wished to write words to be sung to this tune, and now, indeed, had she 'read a fiery gospel writ in burnished rows of steel.'

"She slept quietly that night; but waking before dawn, found herself weaving together the lines of a poem capable of being sung to the 'John Brown' tune. Line after line and verse after verse fell into place, and Mrs. Howe, fearing that they would fade from her mind, sprang out of bed, and in the gray half-light hastily wrote down her verses, went back to bed and fell asleep again.

"When she returned to Boston, she showed them to James T. Fields, then editor of the 'Atlantic Monthly.' He suggested the title 'Battle Hymn of the Republic,' and published them promptly. In the 'Atlantic Monthly' for February, 1862, the poem is printed on the first page, but the name of the author is not mentioned; indeed, no names are appended to the table of contents. On the cover of this number the American flag is substituted for the usual design. It may interest practical people to learn that Mrs. Howe received five dollars for her poem.

"Unlike many of the songs of the Civil War, it contains nothing sectional, nothing personal, nothing of a temporary character. Its author has repeated it to audiences without number, East, West, North and South. While we feel the beauty of the lines and their aspiration after freedom, even in the piping times of peace, it is only in time of storm and stress that their full meaning shines out."

"MARYLAND, MY MARYLAND"

James Ryder Randall, author of the words of "Maryland, my Maryland," was born in Baltimore, January 1, 1839. He was educated at Georgetown College, District of Columbia, and when quite young went to Louisiana and became professor of English and the classics in Poydras College, Pointe Coupée parish. He contributed poems to the New Orleans "Sunday Delta," and in April, 1861, wrote his song "Maryland, my Maryland." At the close of the Civil War he became editor of the "Constitutionalist," published at Augusta, Ga., and subsequently of the "Chronicle" there. In 1905-07 he was editor of the "Morning Star," New Orleans.

"Maryland, my Maryland," first published in Baltimore, was set to the fine German Burschenlied which begins:

O Tannenbaum, O Tannenbaum,
Wie grün sind deine Blätter!

Longfellow's translation of which, "O hemlock-tree," etc., is well known. "My Maryland" became the finest battle-song of the Southern Confederacy during the Civil War. It has been adopted as the State hymn of Maryland, the only State in the Union that possesses a distinctive anthem.

"TENTING ON THE OLD CAMP GROUND"

Walter Kittredge was born in Merrimack, N. H., October 8, 1834. His father was a farmer, and Walter was the tenth of eleven children. His education was received at the common school. He showed a strong predilection for music at a very early age, but never had a teacher in that art. He says in one of his letters: "My father bought one of the first seraphines made in Concord, N. H., and well do I remember when the man came to put it up. To hear him play a single melody was a rich treat, and this event was an important epoch in my child-life." Kittredge began giving ballad concerts alone in 1852, and in 1856 in company with Joshua Hutchinson, of the well-known Hutchinson family. In the first year of the Civil War he published a small, original, Union song-book. In 1862 he was drafted, and while preparing to go to the front he wrote in a few minutes both words and music of "Tenting on the Old Camp Ground." Like so many other good things in literature and art, this song was at first refused publication; but an immense popularity sprang at once from the author's own rendering of it, so that a Boston publisher employed somebody to write a song with a similar title, and in no long time the Messrs. Ditson brought out the original. Its sale reached the hundred thousands. Kittredge wrote numerous other songs. He spent his winters in traveling and singing with Joshua Hutchinson, and his summers at his pleasant home of Pine Grove Cottage, near Reed's Ferry, N. H., where he died July 8, 1905.

"MARCHING THROUGH GEORGIA"

Henry Clay Work was author and composer of many well-known songs. "Babylon is Fallen," "Kingdom Coming," and "Marching Through Georgia," are among the lyrics which patriotism called forth from him during the Civil War, while "My Grandfather's Clock" is a later production which had immense popularity.

This song-writer was born in Middletown, Conn., October 1, 1832. The family is of Scottish origin, and the name is thought to have come from a castle, "Auld Wark upon the Tweed," famed in the border wars. When Henry was very young his father removed to Illinois, and the boy received but an irregular education. He relates that when eleven years old he thought that, as Greek and Latin had proved of great service to the world, it would be a noble enterprise to invent a few new languages. Accordingly he invented two, one in which he used the English alphabet inverted, and one for which he made an entirely new alphabet. Only the difficulty of obtaining writing-paper on the prairie prevented them from becoming literatures as well as languages. Two years after his invention of letters young Work was taken back to Connecticut and, greatly to his delight, apprenticed to a printer. While working faithfully at the case he also found time to study harmony, and to make modest poetical contributions to papers. His first song,

which brought him twenty-five dollars, belongs to this epoch. In 1865 he went abroad, and on his return he invested his then considerable fortune in the fruit-growing enterprise in Vineland, N. J. But financial and domestic misfortunes overwhelmed him, and for several years he left all the familiar scenes and associations, after which he went to New York city, where in 1875 he connected himself as composer with Mr. Cady of the former firm of Root and Cady, music publishers, who had held the copyrights of all his songs, and had lost them with their other property in the great fire in Chicago. Mr. Cady was reëstablishing business in New York, and brought out in quick succession songs of Mr. Work's, which have had large sales. The song-writer also became a somewhat successful inventor, and a patented knitting-machine, a walking doll, and a rotary engine are among his achievements. He died in Hartford, Conn., June 8, 1884.

"ALL QUIET ALONG THE POTOMAC"

This famous song has had many claimants; but when the matter is looked into, only two remain about whose right to it there can be any serious discussion. These are Lamar Fontaine and Mrs. Ethelinda Eliot Beers ("Ethel Lynn"). Fontaine was born at Gay Hill, Tex. In 1840 his father moved to Austin, and was secretary to General Lamar, after whom the son was named. The family removed again, and young Fontaine describes himself as fond of all the pastimes of a wild frontier life, and says it was his delight to slip away from home and live among the Indians. He became a major in the Confederate army. After the war he wrote: "I have been endeavoring to eke out a living as pedagogue, with a helpless wife and child dependent upon my daily labors, with poor pay, and a cripple too; for I received eleven wounds during the war, and have lost my right limb."

In reply to a letter from James W. Davidson, author of "Living Writers of the South," Fontaine says: "Now, the poem in question was written by me while our army lay at Fairfax Court-House, or rather the greater portion, in and around that place. On the 2d day of August, 1861, I first read it to a few of my messmates, in Company I, 2d Virginia Cavalry. During the month of August I gave away many manuscript copies to soldiers, and some few to ladies in and about Leesburg, Loudoun county, Va. In fact, I think that most of the men belonging to the 2d Virginia, then commanded by Colonel Radford, were aware of the fact that I was the author of it. I never saw the piece in print until just before the battle of Leesburg (October 21, 1861), and then it was in a Northern paper, with the notice that it had been found on the dead body of a picket. I hope the controversy between myself and others, in regard to 'All Quiet along the Potomac to-night,' will soon be forever settled. I wrote it, and the world knows it; and they may howl over it, and give it to as many authors as they please. I wrote it, and I am a Southern man, and I am proud of the title, and am glad that my children will know that the South was the birthplace of their fathers, from their generation back to the seventh."

In a letter dated March 22, 1868, Alfred H. Guernsey, for many years editor of "Harper's Magazine," indorses Mrs. Beers's claim: "The facts are just these: The poem bearing the title 'The Picket Guard' appeared in 'Harper's Weekly' for November 30, 1861. It was furnished by Mrs. Ethel Beers, a lady whom I think incapable of palming off as her own the production of another."

Speaking on her own behalf, Mrs. Beers said: "The poor 'Picket' has had so many authentic claimants and willing sponsors that I sometimes question myself whether I did really write it that cool September morning, after reading the stereotyped announcement 'All quiet,' etc., to which was added in small type, 'A picket shot.' This letter had the same effect on me that the agonized cry of the real mother, 'Give her the living child!' had upon King Solomon, as he dangled the baby in one hand, and flourished the sword in the other." Mrs. Beers's claim is now regarded as indisputable.

Mrs. Beers was born in Goshen, N. Y., January 13, 1827. She was a direct descendant from John Eliot, "the Apostle to the Indians." Her first contributions to the press appeared under the nom de plume of "Ethel Lynn," one easily and prettily suggested by her very Saxon Christian name. After her marriage to William H. Beers she added her husband's surname, and over the signature Ethel Lynn Beers published many poems, among the best known of which are "Weighing the Baby" and "Which Shall it Be?" Mrs. Beers died in Orange, N. J., October 10, 1879, the day on which her poems were issued in book form.

The music of her song was composed by J. Dayton, who was leader of the band of the First Connecticut Artillery, and the composer of several other melodies.

"WE ARE COMING, FATHER ABRAHAM"

The New York "Evening Post" in its issue of July 16, 1862, published the stirring verses of this song. Two weeks before, President Lincoln had called for 300,000 volunteers, and there is little doubt that a poet had much to do with bringing them in, for the appeal was copied all over the North, with credit to William Cullen Bryant. In due time that distinguished editor published a statement that the author was John S. Gibbons.

Fame overnight has many joyous sides, but a year later Gibbons suffered severely because of his poem. The sentiment of the mob in New York had never been friends to the antislavery cause, and when the draft riots broke out, the Gibbons home was sacked and the author and his little girls had to make their escape over the roofs.

Of the many settings of this song, that of the Hutchinson family, by whom it was first sung in public, is still preferred.

OTHER WAR-SONGS

One of the most stirring of the marching-songs of the Civil War was the "Battle Cry of Freedom," although George Frederick Root, who wrote the words and composed the music, intended primarily to cheer the Union soldiers who had been captured by the enemy. "Tramp, Tramp, Tramp" has continued since

the restoration of peace to be sung at the camp-fires of the veterans, and has been adopted by the Salvation Army. Other Federal songs of great popularity were: "Old Shady," composed by B. R. Hanby; Root's setting of "The Vacant Chair," the pathetic words written by Henry S. Washburn; and "Mother Would Comfort Me," by Charles C. Sawyer. Three million copies of the last-named song were sold before the close of the war. The Southern songs "Who Will Care for Mother Now" and "When This Cruel War Is Over" may have been identical with those published under the same titles by Sawyer.

Even a catalogue of the war-songs of the Union armies would be out of place here, however, for in a single competition more than twelve hundred poems were submitted. The songs which had solaced the soldiers in the field were carried back to farm and city, but the inspiration which had brought them into being ceased with the war itself. The strife ended, men turned readily to songs of sentiment and of humor, of love and of the home. The memory of battles fought was indelibly impressed on the minds of the veterans of both North and South, but for a time the favorite song was "When Johnny Comes Marching Home," a jolly, swinging melody with a refrain that all could sing. The words and music were composed by Patrick Sarsfield Gilmore, who first published it under the pen-name of "Louis Lambert."

CHAPTER VIII

AMERICAN SONGS AND SONG-WRITERS (Continued)

Stephen Collins Foster—Negro Minstrels—John Howard Payne and "Home, Sweet Home"—"Ben Bolt"—"Rock Me to Sleep, Mother"—"Stars of the Summer Night"—"Rocked in the Cradle of the Deep"—"A Life on the Ocean Wave."

APART from the songs of patriotism, usually the product of some period of strife, the American output of song during the past half-century and more may compare favorably with that of the older nations of the world. Deterred from the composition of works in larger form, either vocal or instrumental, by the difficulty of securing a hearing, the American musician found the outlet for his inspiration in songs for the people; simple songs, not art-songs. A prodigious number were published, the melody as a rule being far superior to the words, the sales often mounting into the hundreds of thousands, enriching author and composer, and more frequently the publisher. The banality of the words has, indeed, been responsible for shortening the life of a score of "street-songs," where the melody deserved a better fate.

A mere catalogue of the names of "popular song-writers" who have achieved the distinction of seeing themselves in print, and the greater glory of being "featured" in vaudeville houses, would exceed the compass of this chapter, in which we must confine ourselves to brief accounts of men and women whose lyric outbursts have delighted generations of Americans, and whose music is known to-day in the four quarters of the globe, however little may be known of them.

First in importance among these, at home or abroad, is Stephen Collins Foster. Who is not familiar with "Old Uncle Ned," "Old Folks at Home," "Massa's in the Cold, Cold Ground," "Old Dog Tray," and "O Boys, Carry Me 'Long"? But how many know anything of the life of the extraordinary man who wrote them? He must have passed unnoticed through the streets when from every lighted concert-room, from almost every family circle, from every hand-organ or roaming ballad-singer's lips, were poured forth his irresistible melodies. He wrote between two hundred and three hundred popular songs—more than any other American; and though they are not of equal popularity or merit, we have yet to hear one which is devoid of meaning in the words or of beauty in the air.

Stephen Collins Foster was born in Pittsburg, Pa., July 4, 1826. He was a musician almost from his cradle, and at the age of seven had mastered the flageolet without a teacher. Every instrument in turn gave up its sweetness to his touch; but he never aimed to become a distinguished performer. To compose the words and music of a song was his chief delight from boyhood. He wrote the words first, and then hummed them over and over till he found notes that would express them properly. His first published song appeared in 1842, when he was a merchant's clerk in Cincinnati; a second was published the same year in Baltimore. The success of these impelled him to give up business and devote himself to composition for a livelihood. He returned to Pittsburg, where he married. Foster had a wide range of culture, was an eager reader, and proficient in French and German, and was somewhat of a painter. The few who became his intimates spoke enthusiastically of his varied powers; but he was retiring and sensitive. He attempted to illustrate one of his pathetic songs, and handed the sketch with the manuscript to his publisher, who looked at it a moment, and said pleasantly, "Oh! another comic song, Mr. Foster!" The artist tore up the sketch, and made no more pictures for the public.

It has been said that Foster received $15,000 for "Old Folks at Home." This is incorrect; but one pub-

lishing house paid him nearly $20,000 for those of his compositions which were issued by them. His songs have been translated into most of the European and some of the Asiatic languages.

Foster spent his last years in New York, where the most familiar sound was a strain of his own music, and the least familiar sight a face that he knew. He became somewhat improvident, and would sell for a few dollars a song that brought a large sum to its purchaser. Several of his best were composed in a back room of an old down-town grocery, on pieces of brown wrapping-paper. He died in a hospital, to which he had been carried from a hotel in the Bowery, January 13, 1864.

There is no reason for believing that Foster was directly inspired by the melodies of the negro slaves, or that he sought merely to imitate them. Recent investigations appear to show that undue prominence has been given the influence of the negro on American music; that many of the plantation songs were of European and not African origin, and that the peculiar quality of some of the religious music affected by the negroes was due to their inability to do more than express what they had learned from the whites in a patois of music as well as of language. Foster, however, was of Southern descent through his mother, and "often," says Elson, "attended negro camp-meetings." The same authority tells us that Foster "studied the music of the colored people with assiduity." This music, Elson says, "is the direct outgrowth of American surroundings, of Southern life." Foster found a ready market for his work through the negro minstrels, those singers who gave an immensely popular form of variety show in which white men "blacked up," wore kinky wigs, and sought, with some exaggeration, to represent the characteristics of the black race as known in America.

Thomas D. Rice (1808-60) was the reputed originator of negro minstrelsy. Tradition has it that he heard a negro singing a dance-song in Cincinnati, and that in 1830, being then in Pittsburg, he borrowed the clothing of a negro porter named Cuff, and publicly gave his version of the negro's performance. The audience was mightily pleased, and the "burnt-cork" entertainment was frequently repeated. Later, Rice toured the Eastern cities, and eventually made a decided hit in London. At first this form of entertainment was known as "Jim Crow," from Rice's song:

> O, Jim Crow's come to town, as you all must know,
> An' he wheel about, he turn about, he do jis so,
> An' ebery time he turn about, he jump Jim Crow.

Among the host of imitators who benefited from Rice's initiative was Edward P. Christy, who organized a troupe in 1842, gave performances in New York city for eight years, and met with an enthusiastic reception in London. Foster's "Old Folks at Home" was composed for Christy, and when first printed it bore Christy's name as author and composer. Foster is said to have received $500 from the minstrel for this valuable advertisement.

"O, Susanna," "The Louisiana Belle," "My Old Kentucky Home," "Gentle Annie," "Willie, We Have Missed You," and "Come Where My Love Lies Dreaming" are among the best known of Foster's songs not already mentioned. "Old Black Joe" has been extensively sung as a chorus in all parts of the world, and of late has been an especial favorite with the German singing societies in America.

"HOME, SWEET HOME"

Though in later years John Howard Payne became the "homeless bard of home," the home of his childhood must have been delightful. He was born in New York, June 9, 1792, and was one of a large group of brothers and sisters.

While he was a little fellow, his father, William Payne, moved to East Hampton, the most easterly town in Long Island, situated upon its jutting southern fork. It was a romantic place, settled by fine New England families, who lived in amicable relations with the red men that lingered about this ancient home of the Montauk tribe. Lyman Beecher was preaching in the church upon the one wide village street when the elder Payne went there to become principal of the Clinton Academy, then a flourishing school, one of the earliest upon the island. In this town the little Paynes roamed among pleasures, though not among palaces, and their home, which is still kept intact by the inhabitants of the quaint old place, although "homely" indeed to modern eyes, must have been quite fine enough in its day. The Payne family held a high position, and the children had the advantage of cultured society abroad as well as at home. The family moved to Boston, where the father became an eminent teacher. John Howard was a leader in sports and in lessons too. He raised a little military company, which he once marched to general training, where Major-General Elliot extended a formal invitation to the gallant young captain, who led his troop into the ranks to be reviewed with the veterans of the Revolution.

William Payne was a fine elocutionist, and in the "speaking," which formed a prominent part of the school programme, his son John Howard soon excelled. Literary tastes cropped out also, and he published boyish poems and sketches in "The Fly," a paper edited by Samuel Woodworth.

When thirteen years old, Payne became clerk of a mercantile house in New York. He secretly edited a little paper called "The Thespian Mirror." John W. Francis, in his "Old New York," says of him at this period: "A more engaging youth could not be imagined; he won all hearts by the beauty of his person, his captivating address, the premature richness of his mind, and his chaste and flowing utterance." A benevolent gentleman at his own expense sent young Payne to Union College. His career there was suddenly closed by the death of his mother and pecuniary losses of his father. He decided to try the stage in hopes of assisting the family, and when seventeen years old he achieved success as Young Norval at the Park Theater in New York. He then played in Philadelphia and Baltimore, and was acting in Boston when his father died. He soon sailed for England, and appeared at Drury Lane Theater, when but twenty years of age. In 1826 he edited a London dramatic paper, called "The Opera Glass," and for twenty years he experienced more than the ordinary mingling of pleasant and

evil fortune. Payne was much praised, but on the whole his life was sorrowful and hard. He wrote several successful dramas, and his tragedy of "Brutus," which was written for Edmund Kean, has continued to be played occasionally.

While Charles Kemble was manager of Covent Garden Theater, in 1823, he bought a quantity of Payne's writings. Among them was a play entitled "Clari, the Maid of Milan." Payne was almost starving in an attic in the Palais Royal, Paris, when at Kemble's request he altered this play into an opera, and introduced into it the words of "Home, Sweet Home." It contained two stanzas—a third and fourth—which have since been dropped. Miss Tree, elder sister of Mrs. Charles Kean, was the prima donna of the opera, and sang the song. It won for her a wealthy husband, and enriched all who handled it, while the author did not receive even the £25 which he reckoned as the share that this opera should count in the £230 for which he sold his manuscripts. One hundred thousand copies of the song were sold in a single year, and it brought the original publisher two thousand guineas (over $10,000) within two years from its publication. Payne returned to this country in 1832, and nine years later he received the appointment of American consul at Tunis, Africa. He was recalled in 1845 and reappointed in 1851. He died at Tunis, April 10, 1852.

In 1883 Payne's remains were brought to the United States. They lay in state in New York, and were then taken to Washington and entombed, with appropriate ceremonies. The incident recalled to an old concert-goer a scene in that city in December, 1850, when Jenny Lind sang "Home, Sweet Home," with Payne in a front seat.

Parke, in his "Musical Memoirs," says that the air to which "Home, Sweet Home" is set is from a German opera; but other authorities agree in calling it a Sicilian air adapted by Sir Henry Rowley Bishop. Donizetti introduced a slightly altered form of the air into his opera of "Anna Bolena," at the suggestion of Madame Pasta, the celebrated singer.

Without entering into controversy regarding the authorship of the air, it seems only fair, in the light of more recent investigation, to say that Bishop asserted his claims in the most unmistakable way. The late Charles Mackay gives the Bishop version of the origin of the melody, and quotes Sir Henry as saying that in early manhood he had been engaged by a London house to edit a collection of the national music of all countries. In the course of his labors he discovered that he had no Sicilian air, and as a Sicilian melody had been announced, Sir Henry thought he would invent one. The result was the now well-known air of "Home, Sweet Home," which he arranged to the verses of Payne. Believing the air to be Sicilian and non-copyright, other publishers issued the song in cheaper form, but the London publisher brought actions against them which he won on the sworn evidence of Sir Henry Bishop, who declared himself to have been the composer.

Charles Mackay declares that this song "has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it."

"BEN BOLT"

The name of Thomas Dunn English has long been familiar to American students of letters, but till somewhat recently was not generally associated with this widely popular song. The music appeared with only the composer's name attached, and that has often been given incorrectly.

Thomas Dunn English was born in Philadelphia, June 29, 1819. He received the degree of M.D. from the University of Pennsylvania in 1839, was called to the bar in 1842, and was a practising physician in Newark, N. J., from 1859. He was for years devoted to literary pursuits, as author, editor, and contributor to various periodicals. A selection from his historical poems was published in New York (1882) under the title of "American Ballads."

"Ben Bolt" was written in 1843. Its author was visiting in New York, and N. P. Willis, who with George P. Morris was editing the "New Mirror," asked him for a gratuitous contribution, and suggested that it be a sea-song. English promised one, and on returning to his home, attempted to make good his word. Only one line that smacked of the sea came at his bidding; but at a white heat he composed the five stanzas of "Ben Bolt," as it now reads, betraying the original intention in the last line of the last stanza. Within a year the poem had been reprinted in England, and its author then thought it might be a still greater favorite if set to appropriate music. Dominick M. H. Hay wrote an air for it, which was never printed; and English wrote one himself, which, although printed, had no sale. It was written entirely for the black keys. In 1848 a play was brought out in Pittsburg, Pa., called "The Battle of Buena Vista," in which the song of "Ben Bolt" was introduced. A. M. Hunt, an Englishman, connected with western journalism, had read the words in an English newspaper, and gave them from memory to Nelson Kneass, filling in from his imagination where his memory failed. Kneass adapted a German melody to the lines, and they were sung in the play. The drama died, but the song survived.

A music publisher of Cincinnati obtained the copyright, and it was the business success of his career. In theaters, concert-rooms, minstrel-shows, and private parlors nothing was heard but "Ben Bolt." It was ground on hand-organs, and whistled in the streets, and "Sweet Alice" became the pet of the public. A steamboat in the West and a ship in the East were named after her. The steamer was blown up, and the ship was wrecked; but Alice floated safely in the fragile bark of song. The song went abroad, and obtained great popularity in England. The streets of London were flooded with parodies, answers, and imitations, printed on broadsides, and sung and sold by curbstone minstrels. A play was written there, based upon it, and as late as 1877 a serial novel ran through a London weekly paper of note, in which the memories evoked by the singing of "Ben Bolt" played a prominent part in the catastrophe. English died in Newark, April 1, 1902.

Nelson Kneass came of a good family, but preferred a semi-vagrant life. He was a teacher of music in New York, and a singer in the Park Theater, and afterward became a negro minstrel. He was a jolly,

companionable fellow, "nobody's enemy but his own," and ended a precarious existence in poverty. He always complained that he received but a trifle for the music. The author of the words never received anything, not even a copy of the published song, and when he complained of mutilation in the words, he was told that they were decidedly improved!

"ROCK ME TO SLEEP, MOTHER"

Mrs. Elizabeth Akers Allen, first known to the literary world under the pen-name of "Florence Percy," was born in Strong, Maine, October 9, 1832. In 1860 she married Paul Akers, the sculptor, who died within a year. She afterward married E. M. Allen, of New York.

While in Italy, she sent to the Philadelphia "Saturday Evening Post" her song "Rock me to Sleep, Mother." It was published, and immediately became immensely popular. Within six years from that time, several persons had so identified themselves with the favorite as to imagine that it had been evolved from their own inner consciousness. The most persistent of these claimants was one Hon. Mr. Ball, of New Jersey, who in a many-columned article in the New York "Tribune," and in the most absurd pamphlet ever written, attempted to prove that that mother was his mother, and the lullaby was one she sang or might have sung to him. In a witty and convincing reply in the New York "Times" of May 27, 1867, the lady's claim is not much insisted upon, it being deemed unnecessary, but the Hon. Mr. Ball's "title to Mrs. Akers's mansion in the literary skies" is disposed of forever. The reply was written by William D. O'Connor, of Washington, who apprised Mrs. Allen of his friendly act only after the manuscript had been sent to the printer.

This song has been set to music by many composers, and made merchandise by as many publishers; but its author never received for it any compensation except the five dollars paid her by the journal in which it originally appeared. The Messrs. Russell & Co., of Boston, who published the well-known air to it, composed by Ernest Leslie, acknowledged that they had made more than four thousand dollars on the song, and they sent a messenger to Mrs. Allen, offering five dollars apiece for as many songs as she would write for them, which should be equally popular. The royal offer was not accepted then; but when Mrs. Allen was a homeless widow, with two children in her arms, she sent the firm a little song—which was promptly rejected, with the simple comment that they "could make nothing of it."

The air preferred is the production of J. Max Müller, son of a noted German composer. He was born in Altenburg, Germany, June 19, 1842, received a musical education, and came to the United States in 1860. On the breaking out of the Civil War he enlisted in the Twenty-ninth New York Volunteers, and subsequently was on the staff of General Steinwehr. He participated in many of the battles of the Army of the Potomac, and composed many songs while in the field. In 1866 he settled in West Chester, Pa., where he taught music.

"STARS OF THE SUMMER NIGHT"

These peculiarly melodious words are from Longfellow's "Spanish Student," and the air which suits them so finely was written by Alfred H. Pease, one of the most melodious of American composers. He was born in Cleveland, Ohio, about 1838. When very young he manifested great love for music and considerable power of producing it. Before he was six years old he could play melodies upon the piano, improvising unique variations. Yet his friends were so opposed to his becoming a professional musician that he was educated without reference to this inclination. At the age of eighteen he left college, and went to Europe for his health. His studies were completed in Germany, in whose musical atmosphere his ruling passion became so strong that the consent of his parents was finally obtained, and he devoted himself to music under the most eminent masters. He composed the music of more than eighty songs, but is best known as a writer of opera and orchestral music, and as an accomplished pianist. Pease long resided in New York. He died in St. Louis, July 13, 1882.

Besides the songs of home, of love, and of sentiment in general, many of the best of sea-songs in English are the work of American poets and musicians. Of these, the two following are of world-wide fame.

"ROCKED IN THE CRADLE OF THE DEEP"

Mrs. Emma Willard was an eminent teacher, and author of several well-known schoolbooks and other works. Of all that she wrote, the best-known production is this noble song. Mrs. Willard's maiden name was Hart. She was born in Berlin, Conn., February 23, 1787, and died in Troy, N. Y., April 15, 1870. John Lord's biography of her is accompanied by two fine presentations of her striking face.

"Rocked in the Cradle of the Deep" was written during Mrs. Willard's passage home from Europe, in 1830. The Duke de Choiseul was on board the vessel, and hearing her repeat the first two lines, urged her to finish the song. He composed music for it, but his air has been supplanted by the more appropriate melody of Joseph Philip Knight (1812-87), with which alone it is now associated. Knight was an Englishman. He composed many fine songs, those that relate to the sea being especially good. He taught music in Mrs. Willard's school, and also in New York city.

"A LIFE ON THE OCEAN WAVE"

Epes Sargent, author of this song, was born in Gloucester, Mass., September 27, 1812. He was well known as the author of much graceful prose and verse, and the editor of several fine collections. He was a journalist and long resided in Boston, where he died December 31, 1880. What follows is Sargent's own history of the song:

"'A Life on the Ocean Wave' was written for Henry Russell. The subject of the song was suggested to me as I was walking, one breezy, sun-bright morning in spring, on the Battery, in New York, and looking out upon the ships and the small craft under full sail. Having completed my song and my walk together, I

went to the office of the 'Mirror,' wrote out the words, and showed them to my good friend, George P. Morris. After reading the piece, he said, 'My dear boy, this is not a song; it will never do for music; but it is a very nice little lyric; so let me take it and publish it in the "Mirror."' I consented, and concluded that Morris was right. Some days after the publication of the piece, I met Russell. 'Where is that song?' asked he. 'I tried my hand at one and failed,' said I. 'How do you know that?' 'Morris tells me it won't answer.' 'And is Morris infallible? Hand me the piece, young man, and let us go into Hewitt's back room here, at the corner of Park Place and Broadway, and see what we can make out of your lines.'

"We passed through the music store. Russell seated himself at the piano; read over the lines attentively; hummed an air or two to himself; then ran his fingers over the keys; then stopped as if nonplussed. Suddenly a bright idea seemed to dawn upon him; a melody had all at once floated into his brain, and he began to hum it, and to sway himself to its movement. Then striking the keys tentatively a few times, he at last confidently launched into the air since known as 'A Life on the Ocean Wave.' 'I've got it!' he exclaimed. It was all the work of a few minutes. I pronounced the melody a success, and it proved so. The copyright of the song became very valuable, though I never got anything from it myself. It at once became a favorite, and soon the bands were playing it in the streets. A year or two after its publication, I received from England copies of five or six different editions that had been issued there by competing publishers."

CHAPTER IX

AMERICAN SONGS AND SONG-WRITERS (Concluded)

"The Old Oaken Bucket"—"The Old Sexton"—"Rain on the Roof"—"Woodman, Spare that Tree"—"Trancadillo"—"Sparkling and Bright"—"The Rainy Day."

"THE OLD OAKEN BUCKET"

A VOLUME by Samuel Woodworth, published in New York with a eulogistic introduction by George P. Morris, contained one hundred poems save one, and the lacking one is the only poem of Woodworth's known to fame—"The Old Oaken Bucket," which was not then in existence.

Woodworth was born in Scituate, Mass., January 13, 1785. His father was a farmer, and very poor. At fourteen Samuel had picked up but little reading, writing, and arithmetic, when he began to make rhymes which the village authorities—the minister and the schoolmaster—saw and pronounced remarkable. The minister took him into his own family, and instructed him in English branches and Latin; but verse-making kept him from study. The minister tried to raise money enough to carry him through college, but the undertaking failed. Woodworth chose the calling of a printer, but at the end of his apprenticeship in a Boston office he had wearied of the arduous work. He planned a journey to the South, and a friend who had often given him the same kind of assistance supplied a purse that would take him a little way. He vainly asked for work at the printing-offices along his route, and arrived in New Haven with blistered feet and an empty pocket. With additional funds from his generous friend, he continued his journey to New York, where he found work and a still further loan awaiting him. He next established at New Haven (1807) a weekly paper, procuring an outfit on credit. It was called the "Belles-Lettres Repository," and was dedicated to the ladies, but the brothers, lovers, and husbands failed to buy, and a crash, of course, ensued. Woodworth made other unsuccessful endeavors of the same kind, and at length he became associate editor of the New York "Mirror," and subsequently edited several other periodicals.

"The Old Oaken Bucket" was written in the summer of 1817, when Woodworth, with his family, was living in Duane Street, New York city. One hot day, he came into the house, and pouring out a glass of water, drained it eagerly. As he set it down, he exclaimed, "That is very refreshing, but how much more refreshing would it be to take a good, long draught from the old oaken bucket I left hanging in my father's well, at home."

"Selim," said his wife, addressing him by his pen-name, "wouldn't that be a pretty subject for a poem?"

At this suggestion, Woodworth seized his pen, and as the home of his childhood rose vividly to his fancy, he wrote the now familiar words. The name of Frederick Smith appears as composer of the air, but he was merely the arranger. The melody is adapted from Kiallmark's music written for Moore's "Araby's Daughter." Woodworth died in New York, December 9, 1842.

"THERE'S NAE ROOM FOR TWA"

This Scotch-sounding ballad dates from 1852, and is attributed to Gertrude Danby and Gustave Satter. Of the former, the author of the words, all record is lost. Satter was once a well-known musician, who was born in Triest about 1825, and came to New York city many years ago. He gave his first concert in the music store of G. Schirmer, on Broadway. He exhibited

much musical genius, and was especially famed for the ease and rapidity with which he read music at sight. He spent much time in Europe, and later resided in Savannah, Ga.

"THE OLD SEXTON"

Park Benjamin, author of the words of "The Old Sexton," was born in Demerara, British Guiana, August 14, 1809. His parents had removed there from New England, and on account of illness in his infancy, which resulted in serious lameness, Park was sent to his father's home in Connecticut for medical treatment. He studied at Harvard and Trinity colleges, and began to practise law in Boston. He soon left the profession, devoted himself to literary pursuits, and became founder, editor, or contributor of several American magazines. His lyrics attained wide popularity, but have never been collected; some of them, it is said, have not even been in print, but have descended from school-boy to school-boy as declamations. He died in New York, September 12, 1864. "The Old Sexton" was written expressly for Henry Russell, who composed the music.

"RAIN ON THE ROOF"

Coates Kinney, author of "Rain on the Roof," was born in Yates county, N. Y., November 24, 1826. He obtained a liberal education, and became a teacher, an editor, and a lawyer. In the Civil War, he was a paymaster in the Federal army, and at its close he left the service with the brevet of lieutenant-colonel. He published several volumes of poems. He died in 1904.

Kinney gives this account of the origin of the song: "The verses were written when I was about twenty years of age, as nearly as I can remember. They were inspired close to the rafters of a little story-and-a-half frame house. The language, as first published, was not composed—it *came*. I had just a little more to do with it than I had with the coming of the rain. The poem, in its entirety, came and asked me to put it down, the next afternoon, in the course of a solitary and aimless squandering of a young man's precious time along a no-whither road through a summer wood. Every word of it is a fact, and was a tremendous heart-throb."

The verses were sent to Emerson Bennett, at that time editor of the "Columbian," at Cincinnati, who threw them aside, as not being quite up to the "Columbian's" standard! A few days later, the publisher of the paper, Penrose Jones, rummaging in the drawers of rejected manuscripts, came across Kinney's, and holding it up, asked, "What the dickens do you mean, Mr. Bennett, by putting this in here?" The next day it went into print in the "Columbian," and immediately afterward it went all over the world. These words have been set to music by various composers. The version of James G. Clark is the one that has survived.

"'TIS SAID THAT ABSENCE CONQUERS LOVE"

Frederick William Thomas, author of the words of this song, was born in Providence, R. I., October 25, 1808. He passed his infancy in Charleston, S. C., and his youth in Baltimore. In 1830 he removed to Cincinnati. Later he removed again to the South. He was a lawyer, an editor, a professor, a Methodist minister, a librarian, a lecturer, and a stump-speaker; and through and amid all of these callings he was a prolific writer of prose and verse. At the close of the Civil War he was editing the "South Carolinian," at Columbia. He died in 1866.

The familiar verses "'Tis said that absence conquers love" appeared about 1830, and were set to music by E. Thomas.

"WOODMAN, SPARE THAT TREE"

George P. Morris's songs have in them the something which lives in the memory and the heart. They seem like happy accidents of a mind that could arrange and make available the talent of other men, rather than originate. With N. P. Willis he conducted the New York "Mirror," the "New Mirror," and the "Home Journal." Samuel Woodworth, whose "Old Oaken Bucket" is founded on the same sentiments that make Morris's songs popular, started the "Mirror" with him, when Morris was but twenty-one years old; but Woodworth soon left the firm. Morris was born in Philadelphia, October 10, 1802, but his life is entirely associated with New York city, where he died July 6, 1864.

The following is his own account of the way in which "Woodman, Spare that Tree" came to be written: "Riding out of town a few days since, in company with a friend, who was once the expectant heir of the largest estate in America, but over whose worldly prospects a blight has recently come, he invited me to turn down a little romantic woodland pass, not far from Bloomingdale. 'Your object?' inquired I. 'Merely to look once more at an old tree planted by my grandfather, near a cottage that was once my father's.' 'The place is yours, then?' said I. 'No, my poor mother sold it'—and I observed a slight quiver of the lip at the recollection. 'Dear mother!' resumed my companion, 'we passed many, many happy days in that old cottage; but it is nothing to me now. Father, mother, sisters, cottage—all are gone!' After a moment's pause he added, 'Don't think me foolish. I don't know how it is, I never ride out but I turn down this lane to look at that old tree. I have a thousand recollections about it, and I always greet it as a familiar and well-remembered friend. In the by-gone summer-time it was a friend indeed. Its leaves are all off now, so you won't see it to advantage, for it is a glorious old fellow in summer, but I like it full as well in winter-time.'

"These words were scarcely uttered, when my companion cried out, 'There it is!' Near the tree stood an old man, with his coat off, sharpening an axe. He was the occupant of the cottage. 'What do you intend doing?' asked my friend, in great anxiety. 'What is that to you?' was the blunt reply. 'You are not going to cut that tree down, surely?' 'Yes, I am, though,' said the woodman. 'What for?' inquired my companion, almost choked with emotion. 'What for? Why, because I think proper to do so. What for? I like that! Well, I'll tell you what for. This tree makes my dwelling unhealthy; it stands too near the house. It renders us liable to fever and ague.' 'Who told you that?' 'Dr. S——.' 'Have you any other reason for wishing it cut down?' 'Yes—I am getting old; the woods are a great way off, and this tree is of

some value to me to burn.' He was soon convinced, however, that the story about the fever and ague was a mere fiction, for there had never been a case of that disease in the neighborhood; and was then asked what the tree was worth for firewood. 'Why, when it's down, about ten dollars.' 'Suppose I make you a present of that amount, will you let it stand?' 'Yes.' 'You are sure of that?' 'Positive.' 'Then give me a bond to that effect.' I drew it up, it was witnessed by his daughter, the money was paid, and we left the place with an assurance from the young girl, who looked as smiling and beautiful as a Hebe, that the tree should stand as long as she lived."

Henry Russell composed the appropriate melody, and the tree which the woodman had spared was crowned with undying greenery. He says: "After I had sung the noble ballad of 'Woodman, Spare that Tree,' at Boulogne, an old gentleman among the audience, who was greatly moved by the simple and touching beauty of the words, rose and said, 'I beg your pardon, Mr. Russell, but was the tree really spared?' 'It was,' said I. 'I am very glad to hear it,' said he, as he took his seat amidst the applause of the whole assembly."

"TRANCADILLO"

The words of this song were written by Caroline Howard Gilman, who was the daughter of Samuel Howard, and was born in Boston, October 8, 1794. When sixteen years old, she wrote a poem, "Jephtha's Rash Vow," soon followed by "Jairus' Daughter," both of which were published in the "North American Review." In 1819 she married the Rev. Samuel Gilman, and removed to Charleston, S. C. She published a series of volumes of prose and poetry, most of which are embodied in "Poems and Stories by a Mother and Daughter" (1872). After the Civil War Mrs. Gilman resided in Cambridge, Mass. Of her little song "Trancadillo" she writes: "The following graceful harmony, long consecrated to Bacchanalian revelry, has been rescued for more genial and lovely associations. The words were composed for a private boat-party at Sullivan's Island, South Carolina, but the author will be glad to know that the distant echoes of other waters awake to the spirited melody. A portion of the original chorus has been retained, which, though like some of the Shakespearian refrains, seemingly without meaning, lends animation to the whole." She died in Washington, September 15, 1888.

The air of "Trancadillo" was composed by Francis H. Brown, a New York composer and music-teacher, who later resided in Stamford, Conn.

"SPARKLING AND BRIGHT"

Charles Fenno Hoffman, author of "Sparkling and Bright," was born in New York city, February 7, 1806. When he was eleven years old, he was one day down upon the Cortlandt Street pier watching a steamboat coming in. He sat with his feet swinging over the side, and one of his legs was crushed by the boat; yet he afterward became noted for grace in outdoor sports. He was graduated at Columbia College, studied and practised law in New York, and established the "Knickerbocker Magazine," which he edited for a while. He devoted himself to literature until about 1850, when he was attacked by a mental disorder and became an inmate of an insane asylum. He died in Harrisburg, Pa., June 7, 1884. The music with which "Sparkling and Bright" has always been associated was composed for these words by James B. Taylor.

"Smoking Away," written by Francis M. Finch, has long been familiarly sung to the air of "Sparkling and Bright." Finch was born at Ithaca, N. Y., June 9, 1827, was educated at Yale, was admitted to the bar, and began to practise law in his native town. He was collector of internal revenue for the 26th district of New York, 1861-65, and was for many years a judge of the Court of Appeals in that State. As counselor to Ezra Cornell he assisted in the organization of Cornell University. He wrote the well-known poems "Nathan Hale" and "The Blue and the Gray." He died in Ithaca, July 31, 1907.

"THE RAINY DAY"

The author of "The Rainy Day," Henry Wadsworth Longfellow, was born in Portland, Maine, February 27, 1807. He was for many years professor of modern languages and literature at Harvard, and resided in Cambridge till his death, March 24, 1882. The main facts of his life and work are too well known, or too easily accessible, to need presentation here.

The music is by William Richardson Dempster, who was born in Keith, Scotland, in 1809. He spent his early life in Aberdeen, where he was apprenticed to a quill-maker, but followed the bent of his own genius in quitting his trade and devoting himself to music. He emigrated to the United States, remained several years here, and afterward, by frequent voyages, spent his life about equally on the two sides of the Atlantic.

One of his earliest successful publications was his music for Tennyson's "May Queen," and the frequent songs introduced in Tennyson's longer poems became his especial favorites for composition. His musical setting of these is the work by which he is best known, and his own singing of them constituted the chief attraction of his concerts. Their popular success was much greater in America than in Great Britain. His voice lacked the strength and volume necessary in a large hall, but in parlor singing his performances were exquisitely effective.

In his early professional life Dempster was greatly aided and encouraged by Mrs. Isabella Browning, a pianist of note, who at that time was at the head of musical affairs in Aberdeen. In his later years the income from his published music made him independent. He died in London, March 7, 1871, surrounded by friends to whom he had long endeared himself by his warm-hearted and genial disposition.

Other favorites of former days, and songs now loved and sung, whether the gift of a past generation or of our own time, deserve a place in any survey of this kind, and but for the limits prescribed to the present work some of them would have been included here. The aim has been, not the presentation of an exhaustive list, but to show by selected examples something of the origin and development of this form of American music, that its varied character may appear in proper relation to musical history in its general aspects as outlined in this series.

ABORIGINAL INDIAN SONGS

[The writer is indebted for what follows to Alex. T. Cringan, of Toronto, who has been at infinite pains to arrive at accurate representations of the various songs, and in many cases this was not free from considerable difficulty.]

OF the music of the North American Indians, reliable information has been exceedingly difficult to obtain. They are possessed of no musical literature, their songs have been handed down through countless generations by tradition, and without the assistance of musical notation; their musical instruments are of the most primitive character. Their folk songs are musical pictures of the history of their race, intensely interesting and instructive, but the form in which these songs now appear must be accepted as the cumulative result of the many additions, modifications and influences of the various generations through which they have passed. Rhythmic accent can scarcely be said to exist in the melodies as sung by a native performer. Some of the songs are sung to the accompaniment of a rattle made from the complete shell of a turtle, in which a number of cherry-stones or grains of Indian corn are enclosed, and, strange as the effect may seem to musical ears, this rhythmic accompaniment has absolutely no connection with the rhythm of the melody. The rate of the movement in the melody may be accelerated or retarded, but that of the accompaniment remains constant throughout.

The general impression conveyed by the various melodies is that they are based on the "Pentatonic Scale" employed by the ancient Chinese, Japanese, Hindoos and Celts. As its name implies, this scale consists of five tones only. It may be represented by the black keys of the pianoforte, from which it will be observed that the fourth and seventh tones of the modern diatonic major scales are absent.

While the general impression of the melodies is that they are based on the pentatonic scale, in common with those of the ancient races already mentioned they contain many evidences of the influence of a more modern tonality. In this respect the melodies may be considered as mirroring the history of the people themselves. Previous to the advent of the Whites, the Indian lived exactly as his forefathers had done for centuries, but now he has adopted many of the habits and customs of his conquerors and some of his own have become mere traditions.

All the following songs are as sung by the Senecas who, like the other nations, Onondagas and Cayugas, would not consciously allow innovation even to the extent of a note. Proof of this may be found in the determination they have maintained to use only the old-time drums and rattles when these songs are sung, notwithstanding the fact that their congeners on the New York Reserve have introduced the use of brass instruments during similar ceremonies.

In the first endeavor to secure a transcription of Iroquois songs, the notes were written while sung by Kanishandon, who was selected by his brethren as the most skilful exponent of Iroquois song. As the process employed was necessarily crude and laborious, the desire to secure the largest possible collection of musical records of unquestionable accuracy developed methods which were ultimately productive of most satisfactory results. The most scientific of modern devices for recording sound was employed in the form of the graphophone. Two native singers, Kanishandon and Dahkahhedondyeh, were selected as being the most capable and reliable exponents of Indian song. The singers sang their best, and the graphophone worked so successfully that the experiment resulted in the acquisition of no fewer than forty-seven authentic records of typical Indian melodies.

In the work of transcription every effort has been made to secure absolute correctness in so far as this can be represented by ordinary musical notation. In analyzing the songs as sung by a native, various elements of difficulty are encountered. The Indian has not acquired the habit of falling from the pitch at which he commences his song; he never flattens or sharpens from the key, and he does not strike his notes in a manner calculated to impress the listener with the correctness of his intonation; he invariably approaches and quits his tones with a glide or scoop which makes the pitch awkward to determine; he uses the "vibrato" or "tremolo" to express intensity of emotional feeling. Grace-notes are used freely in the ornamentation of his musical phrases. The source of greatest difficulty is found in the tonality of the majority of his songs. In most of the Indian melodies the absence of the "leading" note (seventh), so essential to modern harmonies, is conspicuously noticeable. The Indian freely disregards all harmonic laws, and ends his song on any tone of the scale which may be found convenient, thus achieving the object he has in view—to dispel the conclusive effect

which is usually expected at the close of a stanza. The majority of Indian songs are employed as an essential adjunct to the various ceremonies so intimately interwoven into the life fabric of these primitive people. The themes of their songs are at all times as simple as the habits of the people of whose lives they form a part. In connection with their ceremonials, these simple themes are repeated continuously, sometimes for hours, until the end of the ceremony of which they form a part, when it is brought to an abrupt close irrespective of the point in the musical phrase at which this close may be demanded. This is done by a long-drawn-out "Whoop," commencing in the upper region of the voice and gliding downward throughout the compass of a fifth, and occasionally a complete octave. This whoop is frequently preceded by a short staccato ejaculation, not easily described. In some instances the "Whoop" is omitted, in others repeated. Nearly all of the Indian melodies commence on the upper and end on the lower tones of the scale. It seems as if the singer uses this means in order to command the attention of his audience to the opening strains of his song. One cannot listen to the initial phrases of such as the "Scalping Song" or the first "Discovery Dance Song" without being convinced that this intention is distinctly manifested.

In "Returning from the Hunt" (No. 1) the tonality is distinctly that of A minor, although the leading tone, G sharp, is absent from the songs composing this collection. Two examples of the leading tone, or major seventh, of the minor scale are to be discovered. Both of these are found in songs peculiar to women, viz., Nos. 21 and 36. In No. 1, as in No. 2, we have a melody of a decidedly cheerful and inspiriting effect. It is strangely expressive of the feelings likely to be experienced on returning from the hunt well laden with the spoils of the chase.

The second group introduces a gruesome subject. No. 3 was sung by the brave when his foe was vanquished and he was about to secure the coveted scalp, while No. 4 was reserved as a song of exultation, on the accomplishment of this barbaric practice. It will be observed that No. 3 contains five beats in each measure after the opening phrase in two-four time; No. 4 seems to open with a similar rhythm, as a measure of three-four combined with one of two-four time gives, approximately, the same effect as one of five-four time. The most important feature presented is the modulation from A minor to A major in the third line. This modulation is freely used in modern compositions. Have the Indians any subconscious perception of the recognized close relationship which exists between a minor key and a major key on the same tonic? Why does this melody fail to return to the original key? Have they acquired this means of modulation from hearing modern compositions? The Indians assure us that this is among the most ancient of their traditional melodies, consequently the latter question may be answered in the negative.

The "Old Chief's Favorite Song," No. 5, is an example of pentatonic melody, as it contains five scale tones only. The second "Chief's Favorite Song," No. 6, presents an example of a rhythmical figure, two measures in length, reproduced continuously without interruption. The absence of the leading tone D natural is again noticeable.

The precise sense in which the title "Discovery Dance" is applied to the next group is somewhat difficult to determine. Dahkahhedondyeh explains that "these songs were sung during the progress of a duel with knives, and that the title refers to the effort of the brave to 'discover' his opponent's weaker points of attack." In No. 7 we have another example of pentatonic melody. The next might almost be mistaken for a modern bugle call, as, with the exception of the A in the first measure, it contains no other than those of the fundamental chord of B flat.

The following group consists of songs employed during the night watch beside the dead. Nos. 10 and 11 are pentatonic melodies, befittingly weird and mournful, while No. 12 is so indicative of excitement and passion as to seem entirely at variance with the sentiment of the mournful ceremony in which it is employed.

In the "Four Nights' Dance Songs" there are several examples of the final "Whoop" already mentioned. Musical notation cannot give adequate expression to the effect produced by this characteristic ending. It is simply a yell commencing on a high note and gliding downward with diminishing force. Of the eight songs included in this group, the leading tone is found in No. 18 alone, the others being strictly pentatonic in construction. The last of the group, No. 20, is strikingly suggestive of an ancient Gregorian chant. If the F, introduced for the final whoop, is excluded, the melody would remain confined to two tones, the first and third of the key of C minor.

The "Women's Dance Song" introduces a pleasing example of the effect of mixed rhythm. The opening period comprises five measures of animated rhythm in four-four time, equaling in dash and abandon the most modern of popular "two-steps." This is quickly succeeded by a graceful movement in waltz time, producing a pleasing contrast in which the essential elements of unity and variety are combined with artistic intuition sufficient to satisfy the most advanced of modern musical critics. This song employs the complete minor scale, including the major seventh or leading tone rarely met with in the music of the Iroquois.

The group of "War Dance Songs," Nos. 22 and 23, exhibits some interesting features. Both are composed of the tones of the pentatonic scale of G minor, the plaintive first and fourth being promi-

nent in each. Owing to the slow tempo of No. 22, the effect of these tones is intensified, producing an effect at once pathetic and thoughtful. In No. 23 the rapid tempo, combined with the hurried reiteration of minute rhythmic divisions, completely obscures the mental effect of individual tones. The effect is strikingly fierce and vindictive, and thoroughly in keeping with the sentiment which it is designed to portray.

The three songs of the next group serve only to supply a musical accompaniment to the primitive games suggested by their titles. Their counterpart may be found in such games as "Jing-Go-Ring" or "London Bridge," well known to the children of all English-speaking races.

In "Joining Dance Song," No. 28, the most noticeable feature is the syncopated rhythm employed in every measure. This rhythmic peculiarity is so strongly characteristic of Indian melody as to lead some investigators to the conclusion that the Indian has no definite conception of rhythm as the term is understood among musicians. A careful study of the various melodies here presented should convince the most sceptical that the Indian mind is capable of definite rhythmic conceptions, but that he is not subservient to pedantic musical laws, reserving to himself the right to express his musical sentiment in a manner peculiarly his own.

The term "Ahdonwah" which distinguishes the group of songs now to be discussed means literally "Songs of Joy." The first represents several examples of syncopated rhythm referred to above. The most interesting melody of the group is No. 30, in which we again have an example of mixed rhythm produced by the insertion of measures containing four beats, the normal measure consisting of three. It will be observed that the key signature is that of A major, while the first and second measures are distinctly in the key of A minor. Both keys are freely employed, and, as if to emphasize this fact, the interval of the minor seventh from the tonic is used in each in a manner which cannot fail to be understood. In No. 31 a new example of mixed rhythm is afforded by the insertion of a single measure of five-four time.

The use of the second minor scale is very rare in Indian melodies. The interval of a semitone by which it is related to the minor third of the scale does not seem to be favorably regarded by primitive races. Some eminent musical authorities maintain that the employment of the pentatonic scale is mainly attributable to the aversion which primitive folks evince toward this interval. To omit all tones which necessitate the employment of an undesirable interval is certainly a most effective means of getting over any apparent difficulty which its employment might entail. In the song connected with the ceremony of making chiefs, No. 45, this rare interval is freely used, while in No. 36 we have the additional semitone consequent on the introduction of the major seventh, or leading tone of the minor scale. The latter belongs to the group of songs sung by the women who may be left in charge of the camp, while the braves are on the war-path or engaged in the hunt. In No. 38 the change from four-four to six-eight time is again noticeable, and it is interesting to note that in this, as in the previous instance, it occurs in the women's song.

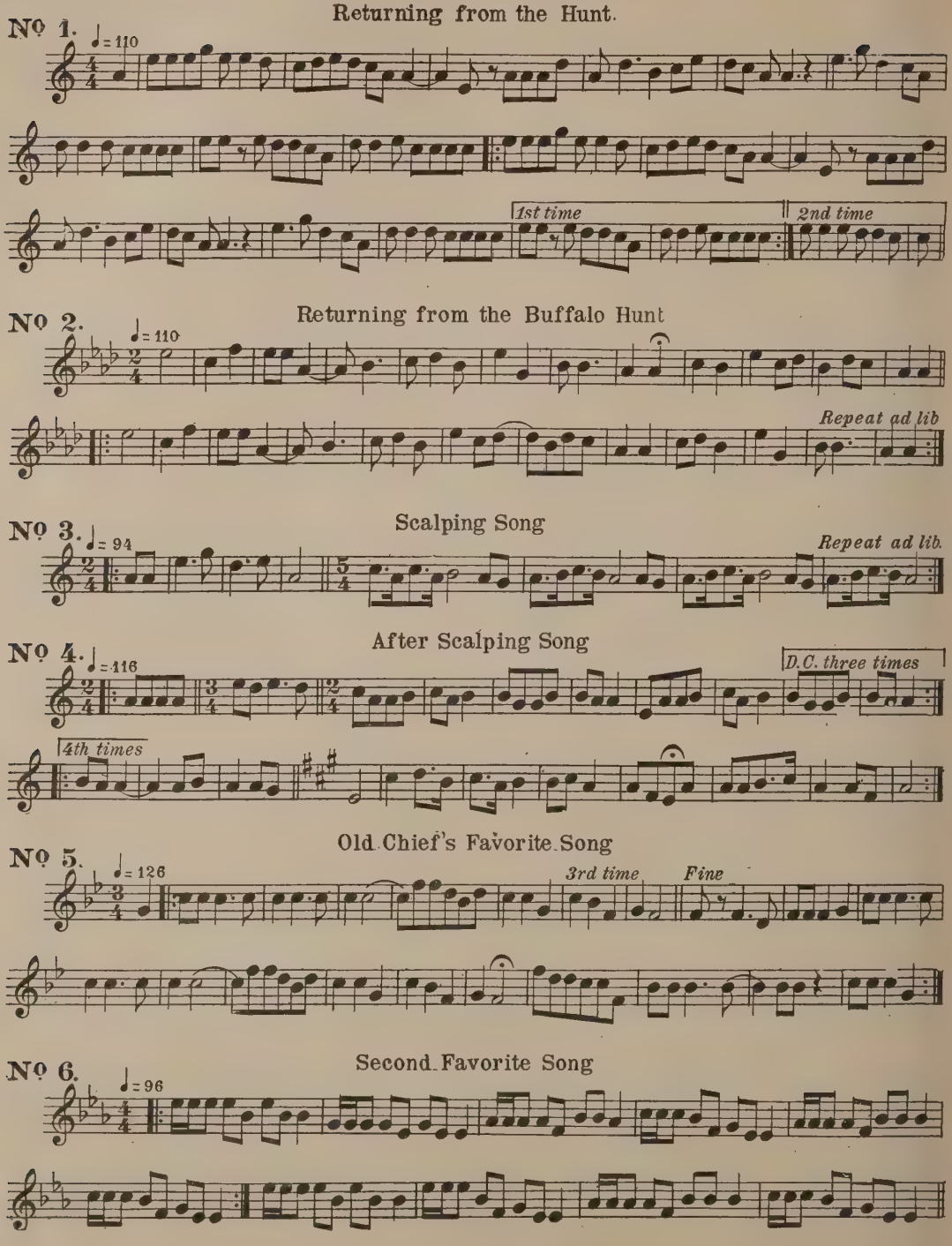
In the "Green Corn Dance" song two forms are given. The old form, No. 40, seems to have been employed in some way which led to its being considered unfit for use in the sacred feast of which it had previously formed a part. The demand for a new song resulted in the later form, No. 41. The rests shown in various measures are not such in fact. The music is simply interrupted to permit of the insertion of "spoken" interjections which cannot be represented by any system of musical notation.

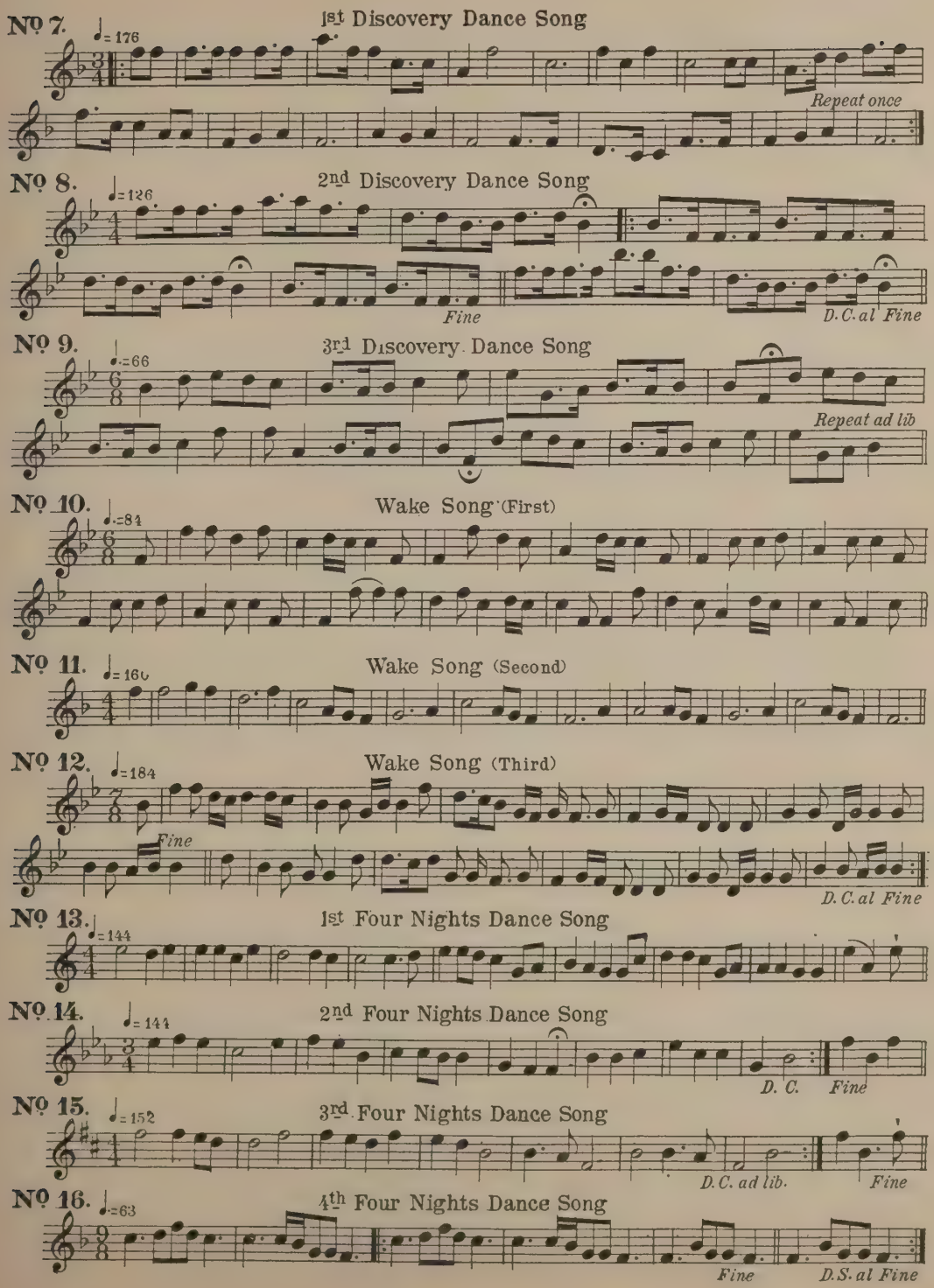
The most prominent feature of the "Naked Dance Songs" is the unconventional measure in which they are sung. In No. 42 we have the only discoverable example of the exclusive use of five-four time, while No. 43 is equally unique in the employment of the most exceptional form of measure in seven-four time. The latter may be regarded as composed of three and four beat measures alternately, but this only serves to increase the difficulty of determining which is intended to come first. In listening to this melody as sung by Kanishandon, no doubt could be entertained regarding the accentuation of the first beat of each group of seven, while examination reveals the fact that the rhythm is distinctly repeated at the distance of two measures of seven beats each.

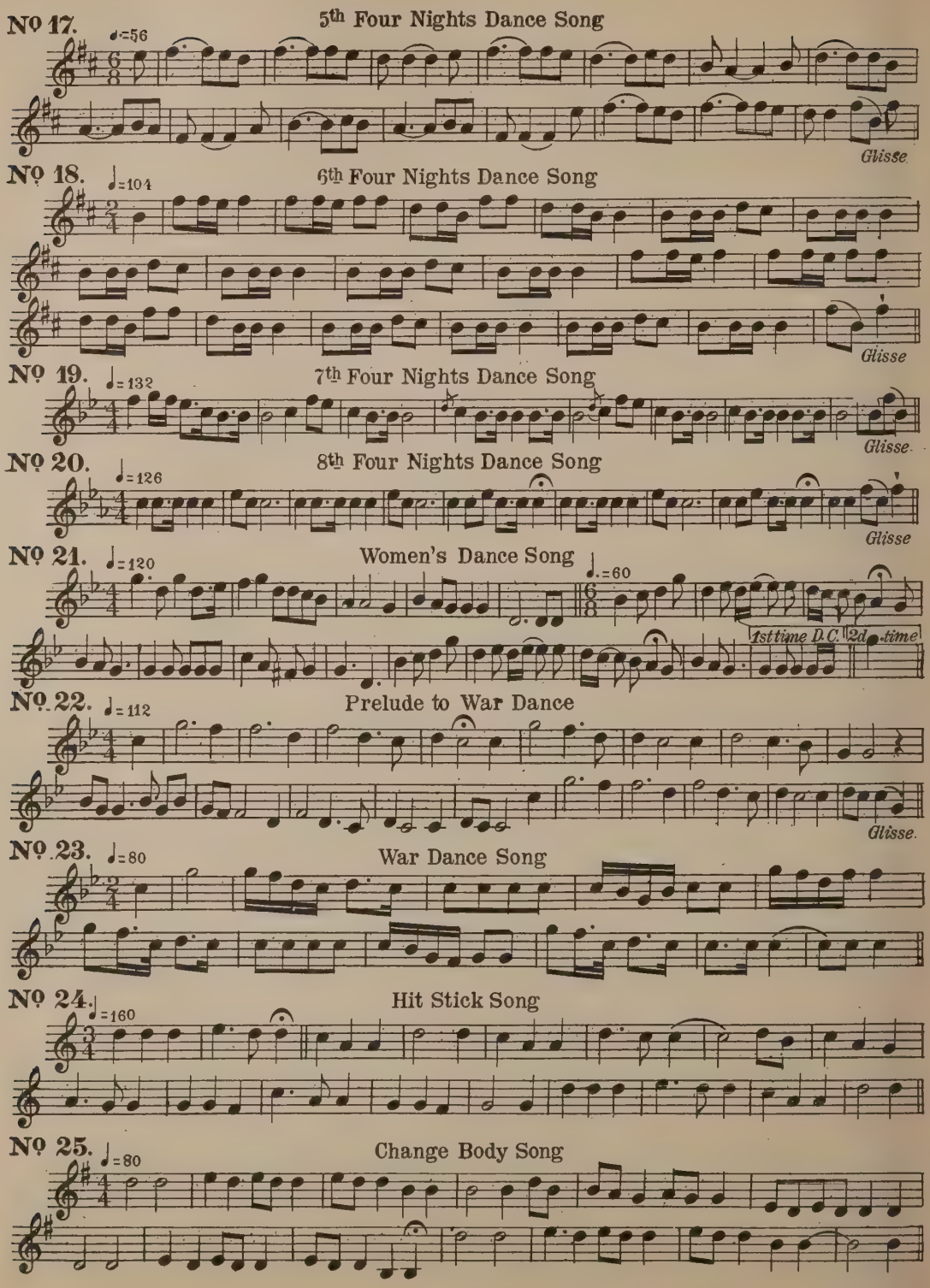
The three remaining numbers of the collection present no characteristics apart from those already discussed.

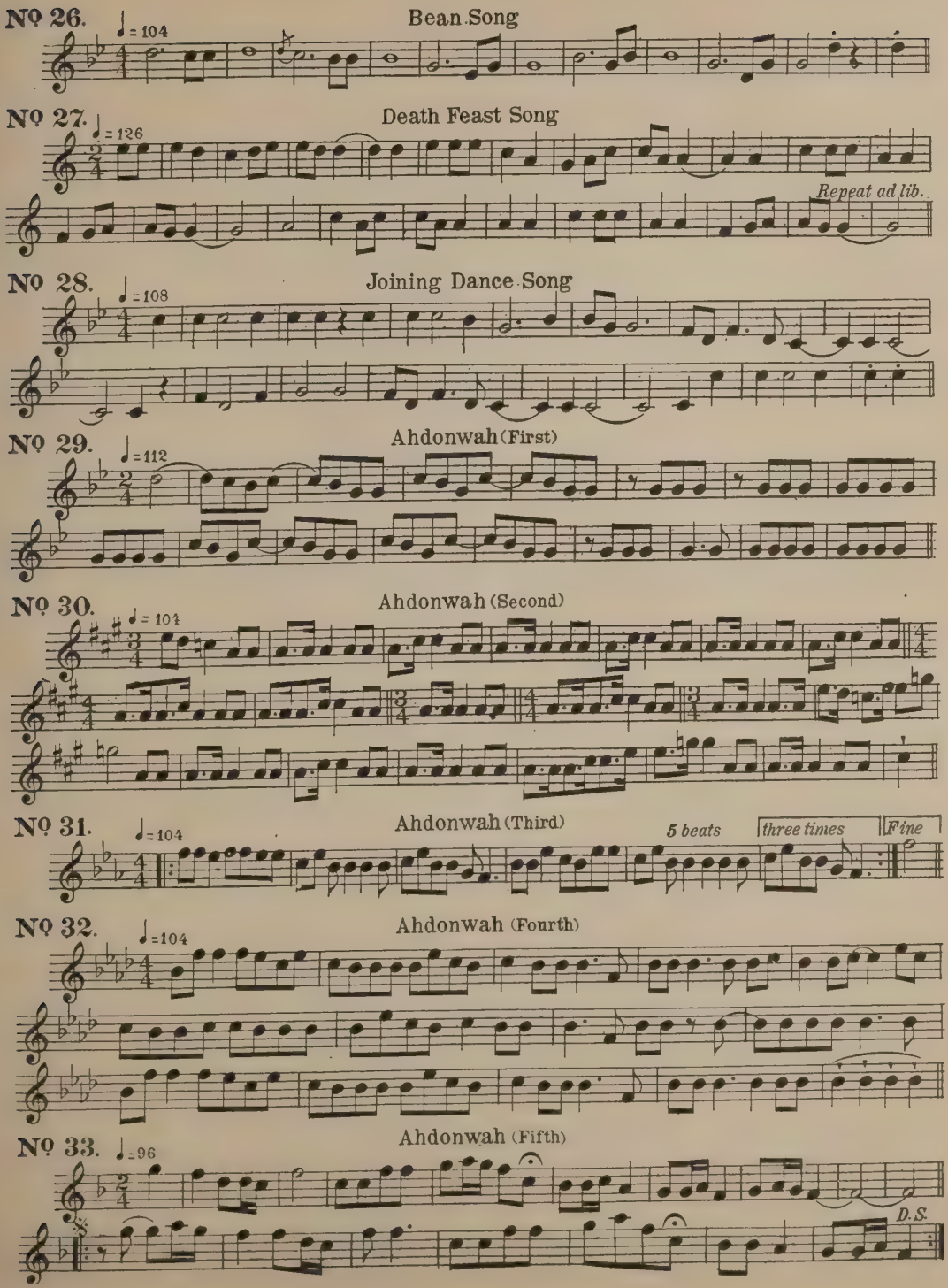
In order to appreciate the genius of Indian song one must become thoroughly familiar with it through constant repetition. The habits and customs of the people by whom they have been evolved must also be carefully taken into account. When it is considered that these songs have been produced by a people among whom musical notation is utterly unknown, the unprejudiced investigator must be surprised at the ability which they exhibit. Although these simple melodies have descended by tradition from time immemorial, it must not be presumed that the form in which they originated has been preserved intact. On the contrary, they represent a gradual development unconsciously effected by the many generations through which they have been transmitted.

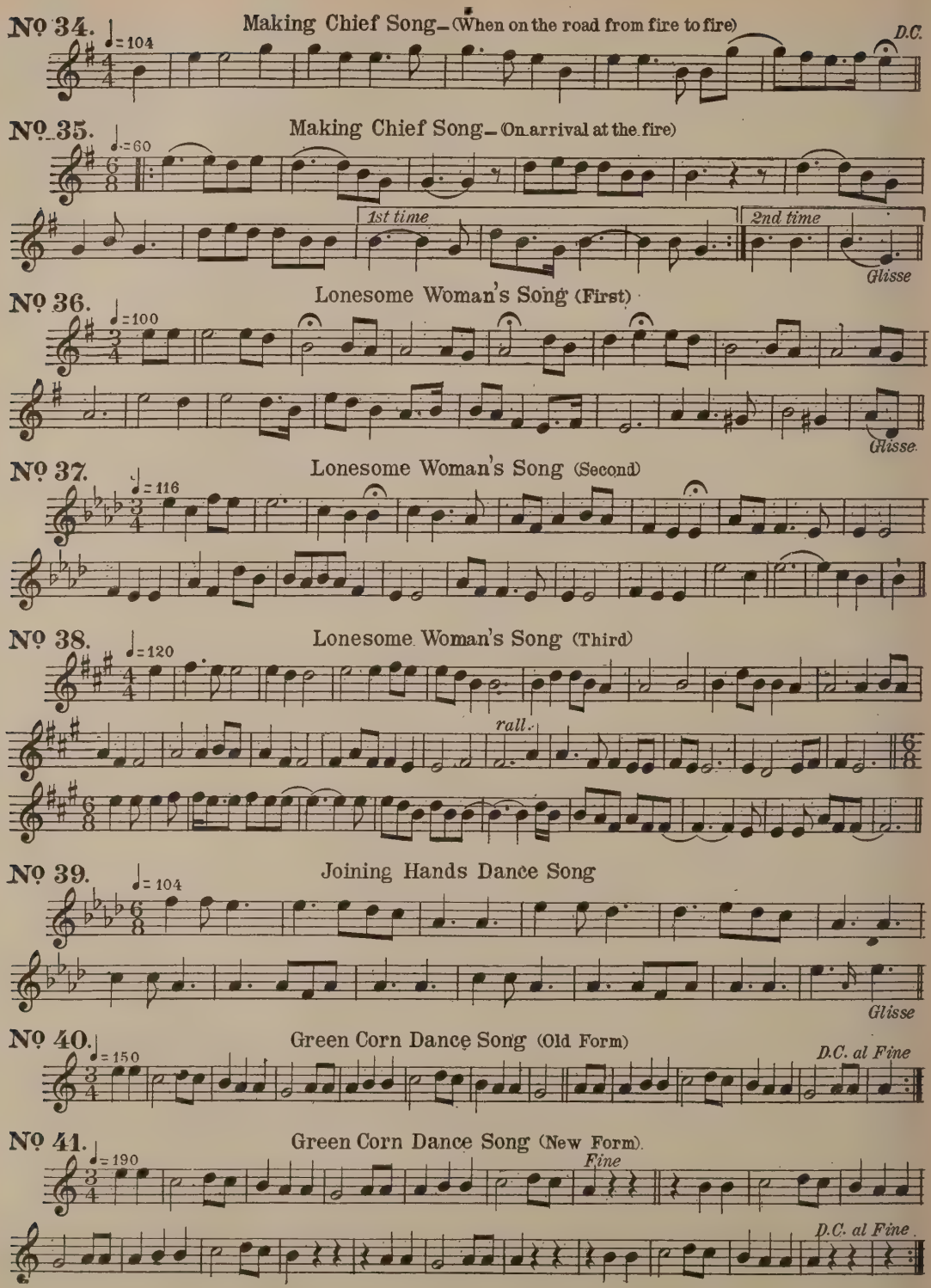
Of the variations which they have undergone we have no means of ascertaining, but that they are even now subject to alteration we are assured. In a few years some might be irretrievably lost, and their existence, though worthy of a better fate, remembered only as a myth.


No 1.
Returning from the Hunt.
♩= 110
1st time
2nd time
No 2.
Returning from the Buffalo Hunt
♩= 110
Repeat ad lib
No 3.
Scalping Song
♩= 94
Repeat ad lib.
No 4.
After Scalping Song
♩= 116
D.C. three times
4th times
No 5.
Old Chief's Favorite Song
♩= 126
3rd time
Fine
No 6.
Second Favorite Song
♩= 96

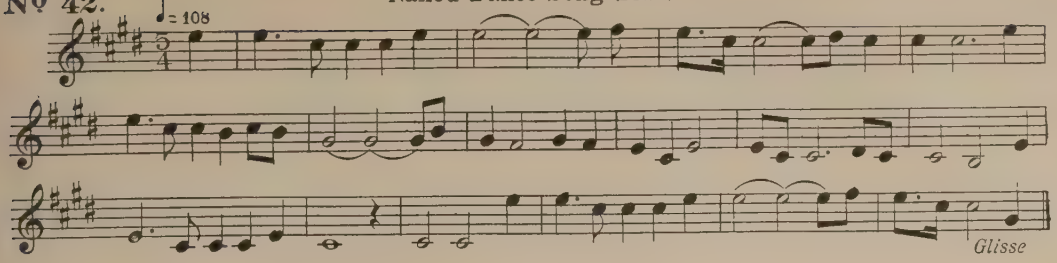

No 7.
1st Discovery Dance Song
♩= 176
Repeat once
No 8.
2nd Discovery Dance Song
♩= 126
Fine
D.C. al Fine
No 9.
3rd Discovery Dance Song
♩= 66
Repeat ad lib
No 10.
Wake Song (First)
♩= 84
No 11.
Wake Song (Second)
♩= 160
No 12.
Wake Song (Third)
♩= 184
Fine
D.C. al Fine
No 13.
1st Four Nights Dance Song
♩= 144
No 14.
2nd Four Nights Dance Song
♩= 144
D.C.
Fine
No 15.
3rd Four Nights Dance Song
♩= 152
D.C. ad lib.
Fine
No 16.
4th Four Nights Dance Song
♩= 63
Fine
D.S. al Fine


No 17.
5th Four Nights Dance Song
Glisse
No 18.
6th Four Nights Dance Song
Glisse
No 19.
7th Four Nights Dance Song
Glisse
No 20.
8th Four Nights Dance Song
Glisse
No 21.
Women's Dance Song
1st time D.C. 2d time
No 22.
Prelude to War Dance
Glisse
No 23.
War Dance Song
No 24.
Hit Stick Song
No 25.
Change Body Song

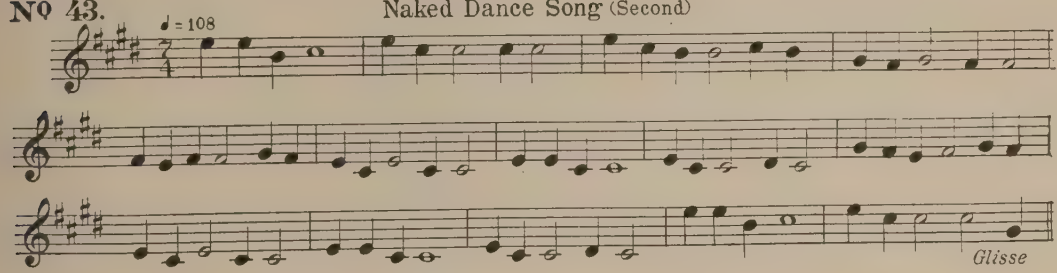

No 26.
♩ = 104
Bean Song
No 27.
♩ = 126
Death Feast Song
Repeat ad lib.
No 28.
♩ = 108
Joining Dance Song
No 29.
♩ = 112
Ahdonwah (First)
No 30.
♩ = 104
Ahdonwah (Second)
No 31.
♩ = 104
Ahdonwah (Third)
5 beats
three times
Fine
No 32.
♩ = 104
Ahdonwah (Fourth)
No 33.
♩ = 96
Ahdonwah (Fifth)
D.S.


No 34.
Making Chief Song—(When on the road from fire to fire)
♩=104
D.C.
No 35.
Making Chief Song—(On arrival at the fire)
♩.=60
1st time
2nd time
Glisse
No 36.
Lonesome Woman's Song (First)
♩=100
Glisse
No 37.
Lonesome Woman's Song (Second)
♩=116
No 38.
Lonesome Woman's Song (Third)
♩=120
rall.
No 39.
Joining Hands Dance Song
♩=104
Glisse
No 40.
Green Corn Dance Song (Old Form)
♩=150
D.C. al Fine
No 41.
Green Corn Dance Song (New Form)
♩=190
Fine
D.C. al Fine

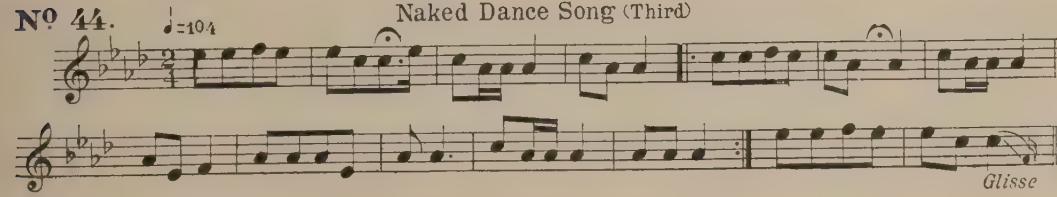
No 42. Naked Dance Song (First)



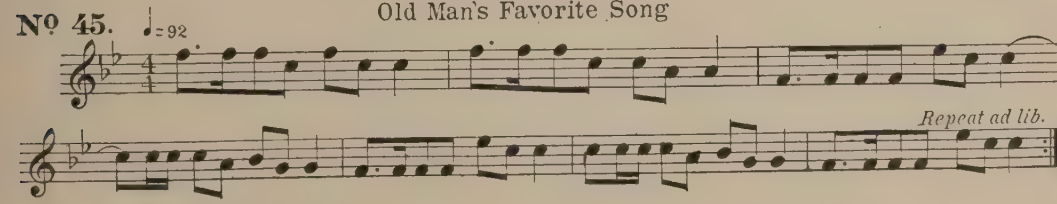
No 43. Naked Dance Song (Second)



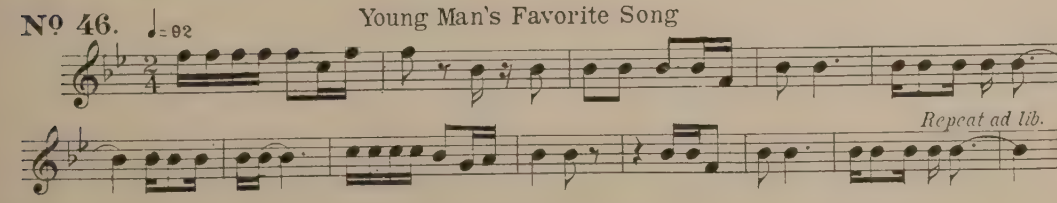
No 44. Naked Dance Song (Third)



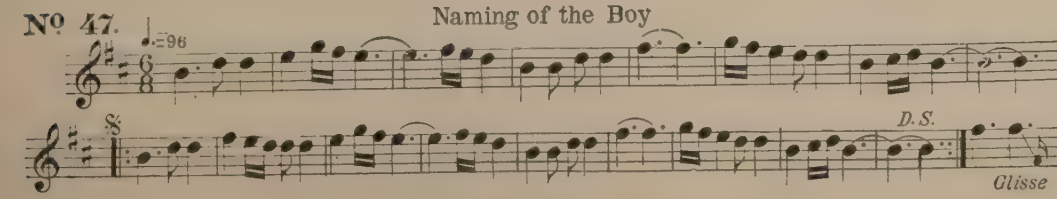
No 45. Old Man's Favorite Song



No 46. Young Man's Favorite Song



No 47. Naming of the Boy



THE STORY OF MUSICAL FORM

THE STORY OF MUSICAL FORM

ITS IMPORT AND ITS IMPORTANCE

By CLARENCE LUCAS

CHAPTER I

NECESSITY FOR FORM IN MUSIC

Conformity in Variety—Monotony—Scientific Value of Musical Form—Plan of a Musical Work and Landscape Garden—Unfolding of Musical Faculty—Beethoven and Shakespeare—Thought and Emotion—Selection of Appropriate Form.

THE most ignorant and inattentive listener can hardly sit through the performance of an opera, an oratorio, or a symphony without noticing that the music occasionally changes from loud to soft and from slow to fast. A thousand details escape him altogether, and he would describe the music as tuneless. His first impression, then, would be an elementary idea of outline or form. Before he can get a clear idea of form, the many and varied themes or tunes must be familiar to his ear; he must not only recognize each tune as it appears, but he must also bear in mind the order in which the tunes appear, and the different keys in which they occur. This is difficult, for along with the perception of the particular often goes non-recognition of the general.

The form of a great temple is easily seen from a remote hill; but he who studies the details of a façade, column, and ornament, standing in the shadow of a lofty wall, must exert himself mentally if he wishes his imagination to build up for him a picture of the whole. Likewise, a study of the printed score of a great musical work will reveal details that even the practised ear of a musician can with difficulty hear.

If our most ignorant and inattentive listener becomes attentive, he will notice that all symphonies are more or less alike in their structure, however much they may differ in subject-matter and detail. He will not believe that this conformity of structure is purely accidental; nor can he think that the great as well as the lesser composers have merely followed the examples of their predecessors. Why this conformity in variety? Why not have a "Rondo" symphony of four or five or more rondos? Why not an "Adagio" symphony consisting of several slow movements? Because the result would be unbearably monotonous, and Horace long ago told us that a poem, designed to delight our minds, must sink to the bottom if it ever so little dips below the surface.

Composers make use of form in order to avoid monotony, and also for the sake of clearness. Form gives unity in variety. Unity without variety is monotonous; variety without unity is diffuse and vague. "When I was a boy," says Huxley, "I had abundant opportunities of hearing [the music of] that great old master, Sebastian Bach. I remember perfectly well the intense satisfaction and delight which I had in listening, by the hour together, to Bach's Fugues. It is a pleasure which remains with me, I am glad to think; but of late years I have tried to find out the why and the wherefore, and it has often occurred to me that the pleasure derived from musical compositions of this kind is essentially of the same nature as that which is derived from pursuits which are commonly regarded as purely intellectual. I mean, that the source of pleasure is exactly the same as in most of my problems in morphology—that you have the theme in one of the old master's works followed out in all its endless variations, always appearing and always reminding you of unity in variety."

That a high priest of science, as Huxley was, should so testify to the scientific value of musical form is enough to make one conclude that form is the chief source of interest in a musical work. That conclusion is erroneous. Form is the servant; ideas are the master. The function of form, the servant, is to help ideas, the master, to a better expression. It is quite possible that Huxley found more to interest him in the musical ideas expressed in Bach's fugue form than he imagined. It was form, however, which made the musical ideas clear to him. Omitting musical ideas, it is not difficult to construct a fugue more perfect in balance and symmetry of form than many of Bach's fugues are.

It is no more trouble to plan a musical work than a landscape garden. There is a path here, a row of trees there, a mass of shrubs in the foreground, and a hedge around the orchard—all conforming to a well-designed and balanced scheme. Considered as a design, and without atmospheric effects, our trees, paths, shrubs, and hedges are of no interest. You must see your park when the sun hangs a luminous saffron cloud behind the firs, when the long shadows of evening creep toward you, and the lanes lose themselves in dusky distance. Return to it when the summer stars sparkle above you and the moon "tips with silver all these fruit-tree tops"; wander through it in October when the leaves fall from the sapless branches—

"bare, ruined choirs where late the sweet birds sang"; visit it at Yuletide, when stalk and stem are veiled in hoarfrost and snow; come in springtime, after the warm rain of April has awakened the buds and blossoms from their winter sleep.

Are there not an indescribable beauty and a variety of beauty that are independent of the plan? Does the plan, in fact, add any charm to the landscape? It may or it may not; but if the eye could not take in a panorama, and had to get an impression as best it could through a narrow slit moving across the line of vision, only allowing a small section of the landscape to be seen at a time, it is certain that each picture would destroy the preceding picture, leaving nothing but a confusion of images on the mind, unless the designer had judiciously repeated at more or less regular intervals those pictures he wished the mind of the observer to retain.

Now, it is plainly impossible to get a bird's-eye view of a symphony as of a landscape or a cathedral. We only see a little of the tone-picture at a time. No sooner is one sound born than it dies into silence, making room for the next. And the necessity for design and balance is nowhere more imperative than in music, where all is so fleeting and impalpable—mere vibrations of the tympanic membrane.

Imagine the impression of chaos an hour of haphazard melody, endless harmonic changes, and varying rhythms would make on us. Now, Beethoven's Ninth symphony at its first performance lasted one hour and five minutes. Form and structural ingenuity alone shape such a vast conglomeration of sound into a musical whole. Without form, Beethoven's chords and phrases would no more resemble a symphony than a mound of stone, brick, and mortar could be called a cathedral. Herbert Spencer says:

"You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed. In early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through succeeding years brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any others. Remembering all this, you suspect that your indifference to certain still more involved musical combinations may arise from incapacity in you, and not from faults in them."

"Unfolding of musical faculty" means that the listener more and more understands the thought and feeling of the composer. This is a slow process which cannot be encompassed at a sitting by the study of an analytical programme. Any student, without an "unfolding of musical faculty," can clearly understand the form of a composition in a few hours; but Plato's assertion that there is a deeper harmony as there is a deeper astronomy—a harmony not for the ear—is as true to-day as it was twenty-four centuries ago.

Spencer has elsewhere pointed out that the chief function of the brain is feeling, not intellect; the greater the brain, the more feeling. It is the fashion to place that which is commonly called intellect on a higher plane than that which is commonly called feeling; but feeling, in the most comprehensive sense of the word, has always reigned supreme. No change of dynasty can take place till human nature is other than it is. Students of music often get no farther than the form, which has been invented, instead of seeking first variety and contrast of those emotions which have been the birthright of the human heart since time immemorial. It is wrong to approach a work of art in the spirit of an anatomist about to dissect.

Morphology, the science of forms in organisms, is of little value in the study of music, compared with physiology, the important science of the function of these forms. It is worse than useless to emulate Jedediah Buxton, the prodigious calculator, who died in 1772. He was seen to be deeply interested in a performance of "Richard III"; but when asked for an opinion on the play, he replied by giving the number of words that Garrick, acting in it, had spoken. Shakespeare himself could not have done that! Neither could Beethoven have told the number of bars in any of his symphonies; nor the number of bars in any one movement; nor the number of bars in any division or in any theme in the movement. The composer's only care is that the transition from one emotion to another shall be natural and in a manner most likely to awaken the same emotions in the hearer.

Now, as all thought takes its rise in the emotions, it follows that that which stirs the emotions must stimulate the thought-centers, and the mingled emotions and thoughts which music quickens will differ in each hearer in so much as his intellect and temperament differ from those of the composer. As the proportionate amount of intellect and feeling varies in every composer, it is not surprising that forms are continually changing. Certain forms having arisen, they develop, mature, and decay; while new forms take their places. On the other hand, hope, longing, awe, fear, dread, devotion, anger, hate, scorn, love, tenderness, pity, surprise, amazement, content, gaiety, mirth are at least as old as humanity—the same through all generations.

The value of a musical work is not in its form; but the value of a musical work is enormously enhanced by the selection on the part of the composer of that form best adapted to the clear and forcible expression of the ideas contained in the work.

Each composer goes his own way—a sailor on the restless tide of passion. They all learn navigation; and one sails west, another to the Orient; one explores the legendary seas of the silent North, another basks in the sunny South; but they all—the fantastic and the somber, the tragic and the gay—fashion their works on some model of form.

CHAPTER II

CLASSES, CHARACTERS, AND KINDS OF MUSIC

Identity of Class in Sacred and Secular Tunes—Distinction of Character—Necessity for Musical Forms—Homophonic and Polyphonic Composition—Sacred and Secular Characters—Vocal, Instrumental, and Accompanied Vocal Music—Examples.

IF we examine several hymn-tunes, we shall find that, while each may be completely and distinctly different from the others in key, melody, harmony, rhythm and general effect, nevertheless there is still something about them which entitles them to be considered as belonging to the same class—something showing that each and all of them were intended for the same common purpose. This conclusion would be arrived at from the broad and dignified character of the music, from its clear and striking divisions into portions of a certain length, and from the well-marked and strong cadences employed. This *something* is simply the structural design or plan of the music.

If, again, we look at a number of national airs, we shall find that here also, although, as we may say, the tunes are as different from each other as night is from day, yet there is something in their general design which distinguishes them as belonging to the same class; while the scope of the melody, its ornamentation, and its peculiarity of rhythm, combined with its secular or sensuous feeling, make it almost impossible to confound such music with that of the hymn-tune order—their *characters* being totally different.

We have selected these two varieties of musical composition because they are the simplest and the best known of sacred and secular tune; at the same time it may be pointed out that the distinction between them is not always so striking as in music of a more elaborate type. It would be rather premature to introduce examples of an advanced or complex nature here; and so, without diverging much from the path of simplicity and popularity, let us say that, in listening to an anthem having a free organ accompaniment (not consisting of the voice parts only, but having an independent design of its own), one would not require much musical education to perceive that it was not a hymn-tune that was being sung; while an Anglican chant could never be mistaken for either the one or the other of the two former. The hurried recitation of the chant, the rhythmical progression of the hymn-tune, and the varied configurations of the anthem all indicate unmistakably that they are not all of one kind, but are constructed on entirely different plans. There are, therefore, various orders of musical compositions, exhibiting different structural ideas or designs, which go under the name of musical forms.

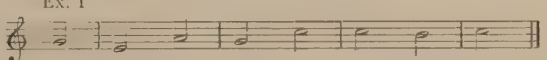
This is not the place for lengthened argument as to real necessity for specific forms in musical art. Such forms, however, do exist and are largely employed as concrete wholes, according to the recognized principles of structural composition. It is quite true that a great deal of music is fashioned after no definite form; indeed, in many cases it is entirely without form. Nevertheless musical forms of certain recognized types (which have served their cause so well, by giving to music strength and stability, meaning and purpose) must still continue—otherwise the art must shrivel into puerility and inanity.

In its structural design music may be divided into two classes, namely, homophonic and polyphonic. Homophonic composition is that which contains but one principal part. There may be several parts employed in the composition, but one is distinctly predominant beyond the others, either by reason of its striking individuality of construction, or because of the supreme beauty of its melody. The word homophonic literally means likeness of sound, or sameness of sound; and in the present case it doubtless applies to the sameness, or want of variety, in a composition containing but one principal part, compared with the rich and interesting contrast that exists in a piece where a number of parts are employed in unfolding and developing the musical idea.

Polyphonic composition is that in which there are several parts, all of equal importance, and all being recognizable portions of the particular design adopted by the composer—all having a responsible share in working out the plan of the composition. The word polyphonic means having many sounds; and its application to a composition with a number of real parts will be perfectly intelligible.

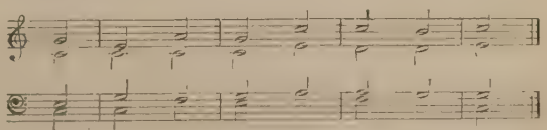
The following (Ex. I) is a line of a well-known hymn-tune:

Ex. I



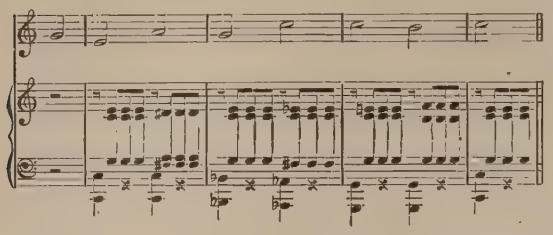
The above (Ex. I) is a monophonic example. It is a single part, possessing sufficient merit to be considered complete in itself. We might enhance its effect, however, by means of harmony supplied by other voices, as in Ex. II; when it would become homophonic—it would still contain but one principal part.

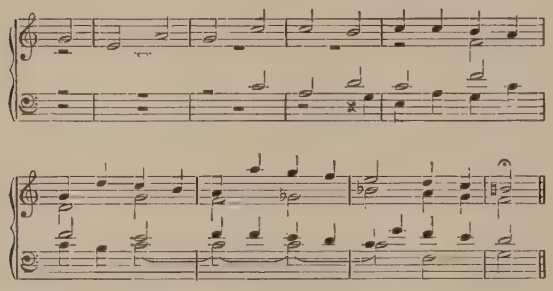
Ex. II



Here (Ex. II) the treble is still the principal part—the part by which the music may be recognized: the other parts are mere auxiliaries, and could not be separately and independently employed as the treble part can. Again, if we treat the melody to an instru-

mental accompaniment, as at Ex. III, we still have the one predominant part, which, were it taken away, would leave nothing but a mechanical and meaningless jingle. This example is also homophonic.

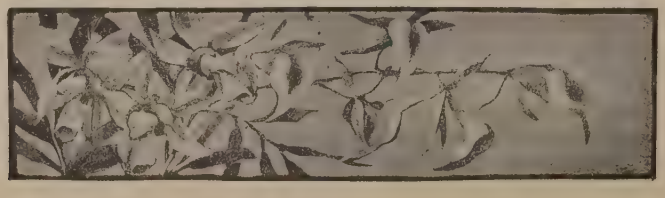
Ex. III

If, however, the music be arranged in such a manner as to make each part employed essentially requisite, and all the parts equally responsible for the completion of the musical effect, then it becomes polyphonic, as in Ex. IV.

Ex. IV

It is not difficult to discriminate between the two classes of music spoken of, so long as their respective features are clearly defined. It often happens, however, that the homophonic and the polyphonic come into collision and get entangled with each other, as in cases of the following description: songs with pianoforte accompaniment and violin obbligato; duets in which the voices sing together only at intervals; modern hymn-tunes in which sometimes one part and sometimes another has a struggle for temporary supremacy; national or popular airs harmonized for vocal and instrumental use in which the treble part often takes a subordinate position for a time, while some of the other parts become prominent, and where, by fugal treatment, consequence is given to the different parts; songs of slender construction with elaborate accompaniments. These and other cases render it difficult, and sometimes impossible, to say to which of the classes mentioned the music belongs. We have still a very convenient alternative left, however, which will get us over the difficulty—all music may be classed as homophonic, polyphonic, or mixed. This latter classification must only be adopted after careful deliberation.

Musical compositions are further characterized as sacred and secular. At the present day, or at least according to the evidence of modern music, it might be difficult to prove that these two characters really exist as separate and essential features of musical composition; for, however great the line of demarcation between the two may have been in the past, there can be no question as to the mixing and the overlapping of the sacred and the secular at the present day.

In one sense it is true that there is secular music to be found in sacred places, and sacred music in secular places. Sir Arthur Seymour Sullivan's tune to "Onward, Christian Soldiers" is not a bit more sacred than General Reid's "Garb of Old Gaul"; and the popular tune to "We Plough the Fields and Scatter" may reasonably be considered to be quite as secular in its character as "The Men of Harlech" or "God Bless the Prince of Wales." But yet all music that is really good, and which must consequently have a purifying influence, is emphatically sacred music. The real application of the terms sacred and secular will therefore very largely, if not entirely, depend upon whether the music be used for sacred or secular purposes, or in connection with sacred and secular subjects.

Independently of class and character, musical composition may still be arranged into different kinds—vocal music, instrumental music, and accompanied vocal music. Vocal music is written for voices only, and is arranged in such a manner as to produce an effect of completeness and fullness without any instrumental assistance being required. Pure vocal music is not intended to be accompanied; and although, sometimes as a matter of convenience, and sometimes from entirely mistaken motives, instrumental assistance is introduced, yet the practice is to be deprecated—it is seldom beneficial, and very often detrimental to the musical effect. Instrumental music is written for and performed by musical instruments only. Accompanied vocal music may be said to include in a general way all music that is intended for performance by voices and instruments together. Of course this rather places the instrumental portion of the music in a subordinate position; whereas, in many instances, especially in modern works, this is not the case. The very reverse is sometimes found.



CHAPTER III

MUSICAL FORMS IN GENERAL

How Musical Forms are Made and How Distinguished—Sameness and Difference—Varieties of Subject, etc.—Examples.

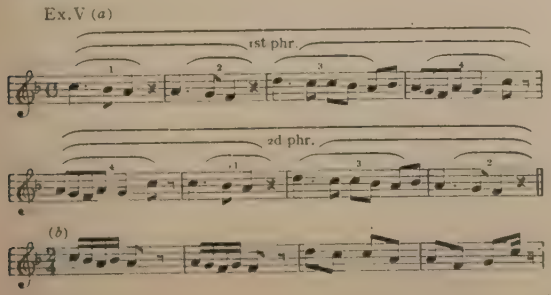
WE now come to the more direct object of the present study; namely, musical forms considered as complete and distinct specimens of the various designs or plans employed in musical compositions according to their class, their character, and their kind.

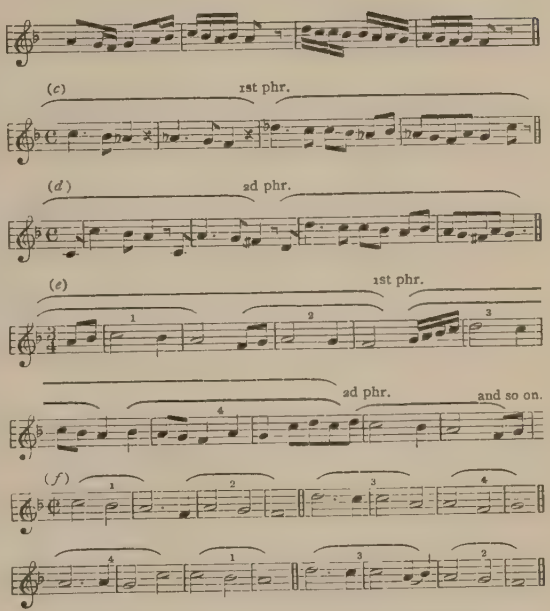
Musical forms are pieced together, so to speak, in many different ways, and it is the order in which this piecing is accomplished, and not the nature of the pieces themselves, that causes one form to differ from another. The elements or ingredients employed, then, are much the same, in their simple nature, in all musical form; and it is only when they come to be compounded that the difference arises. The various pieces just referred to go under certain names, such as figures, phrases, sections, periods, subjects, etc.; all being more or less important, and bearing a certain relationship to each other. It is not our purpose here to describe in detail the different pieces mentioned, nor to explain their individual constitution and their relationship, but to treat and illustrate each musical form as a whole, and to show, as simply as we can, what constitutes the essential difference between one form and another.

All musical forms have their origin from the same source—from those simple ingredients already mentioned; and so the student will find that in dealing with different forms he is dealing pretty much with the same materials. He will have to observe carefully, then, in what respects they are the same, and also in what respects they are different.

The following illustrations (Ex. V) are intended to show how a few simple pieces may be united so as to form a more extended portion of the music; and also how those small pieces, by some alteration in their progression, or by some other modification, change their relationship and their influence; so that, while they individually retain their identity, yet the whole passage that comprises them assumes a totally different aspect.

Ex. V (*a*)





In the foregoing (Ex. V) at *a*, we have a subject, consisting of eight measures, and divided into two phrases. These phrases are divided into two semiphrases; and these are again divided into figures. We may remark in passing that subjects are not always divisible in such simple and regular order. We wish, however, to make our purpose plain, and we have therefore adopted a simple example. It will be observed that the figures are the smallest pieces of division. It will further be noticed that the same four figures used in the first phrase are used again in the second section in a different order. The result of this rearrangement of the figures is to change the effect and the purpose of the two phrases. The melodies of these two phrases are appreciably distinct from each other; and the cadences form in the first phrase what is called a half close, and in the second phrase a full close.

At *b* the whole subject given at *a* is, by means of a slight rhythmical alteration in the figures, made to assume a new character. Here again, then, is difference and sameness; and the elements of both are plainly discernible.

At *c* a change of mode is effected, by means of accidentals, from F major to F minor. The figures and semiphrases, however, remain exactly the same in their shape and their order as before.

At *d* a modulation to another key (G minor) takes

place, and an introductory note is added to the figures. In other respects the matter is the same as at *a*.

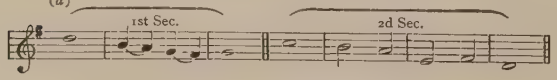
At *e* the time is changed, and the figures are lengthened to two measures; there are also guides or bridges employed—these are the quaver notes leading to and connecting the figures. A considerable change has taken place here on the general nature of the whole section; but there is no difficulty in discovering where the sameness exists.

At *f* a radical change is effected. The whole subject is converted into a hymn-tune; but the lineaments of the music as originally given at *a* are perfectly recognizable.

It must not be supposed that we have exhausted the varieties of subject which might be obtained from the four simple figures in the first section, at *a*. Space will not permit more examples than those we have given; but the varieties are practically exhaustless. This will be obvious, if it be considered that, from four figures, twenty-six different semiphrases may be arranged. This would afford material for about two hundred and seventy different subjects. Then there are the variations of rhythm, which would only be limited by one's power of invention, not to mention the many other means which may be taken—some of which we have shown—to change the general disposition of the subject, without destroying or defacing its constituent elements. Just as this is the case with the smaller pieces—the figures and the phrases—so is it with the larger portions of the music.

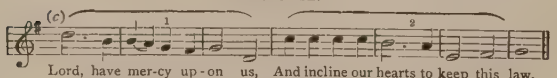
And thus we find that the subjects and the periods are arranged, combined, repeated, interchanged, interwoven, and overlapped, brought into different relationships of key, and mode, and interval, subjected to rhythmical variation, and melodic embellishment, lengthened, curtailed, and otherwise modified, so as to produce the complete movement required for this or that particular musical form. Ex. VI gives a few simple illustrations of the varied treatment which a given subject may undergo in respect of the particular forms for which it may be employed.

Ex. VI First Half of Double Chant.

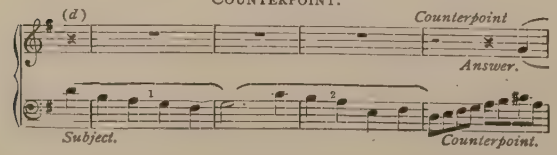
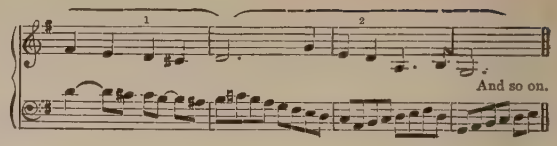


First Half of a Hymn-Tune.—S. M.

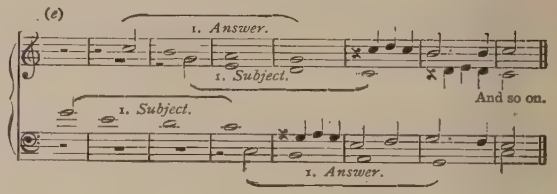
Response.



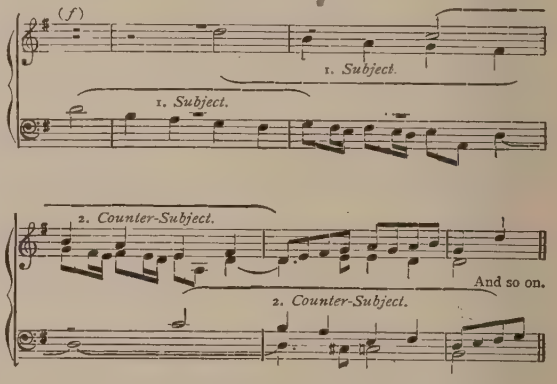
Exposition of a Fugue—Subject and Answer with Counterpoint.



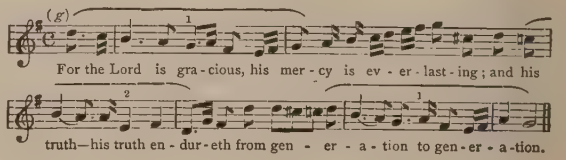
Stretto of a Fugue.



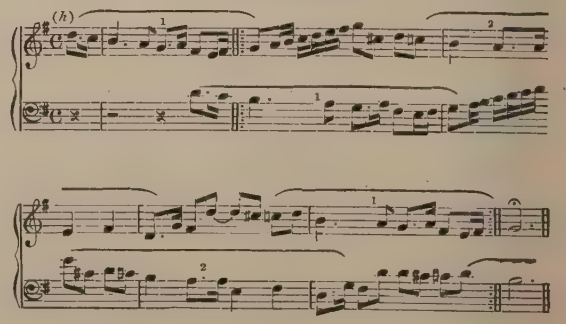
Stretto of a Fugue with Subject and Counter-Subject.

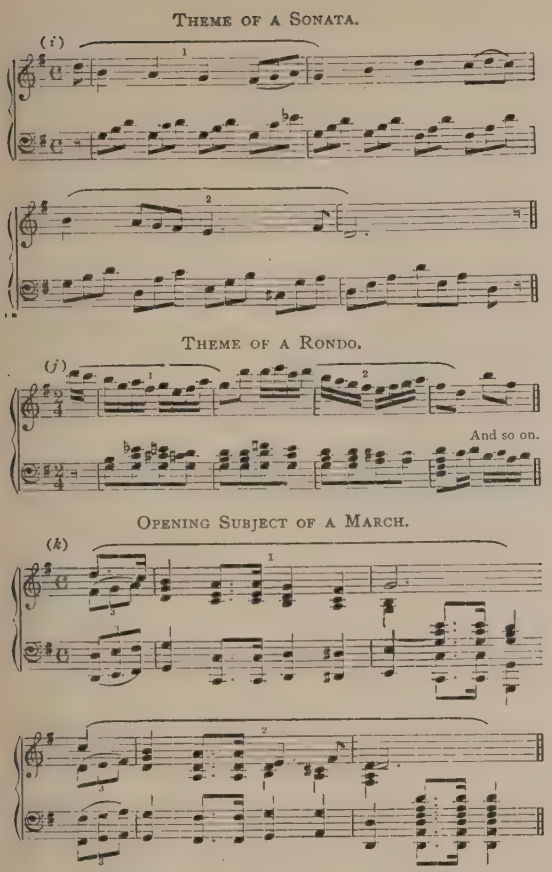


Sacred Solo.



An Endless Canon.





These illustrations (Ex. VI) are all portions of various musical forms which will be found to be fully explained in the proper place. Here we have only to point out that in the examples before us there is a most obvious and conspicuous difference, yet in every case the same subject is used with unmistakable distinctness.

At *a* the subject is shown as the first half of a double chant, ending with a half close. It will be noticed that the two sections, while both having an equal number of notes, are not alike in actual length.

At *b*, to suit the measure of the hymn, the two sections are necessarily made equal.

At *c* there is a breaking up of some of the notes to meet the requirements of the words; and (this being a complete sentence) the second section is made to finish with a full close.

At *d* the length of the notes—the time—has undergone some change, but the tune remains substantially the same. The two sections comprise what is called the subject of the fugue; and their repetition in the key of the dominant (which takes place at the fifth measure) constitutes what is called the answer. The answer may require a slight modification of the subject that precedes it, which it does here.

At *e* the first section of the original example only is taken, and even that is a little curtailed. Here the answer looks more like the second section of the original example; but it is not intended as such—it is the first section having its first interval altered from a third to a second, which is sometimes necessary in the answer.

At *f* we have both of the original sections introduced, each being worked in double.

At *g* the subject is considerably elaborated by melodic embellishment; and at *h* this ornamental arrangement is employed in canonic fashion. The student will easily make out the original sections, notwithstanding their heavy decoration.

At *i* the same subject appears as the theme of a sonata; at *j* as a rondo theme; and at *k* it is treated in march fashion.

By careful examination of these examples the student will see that, while in every case the difference is broadly apparent, yet the element of sameness is by no means difficult of apprehension.

Experience has taught that in the vast majority of cases young students have much less difficulty in discovering the difference in two pieces of music than in perceiving the sameness that may be found in them. Indeed the similarity that often exists among the figures and the phrases is seldom perceived unless it be made glaringly prominent.

Let the student, then, seek to cultivate perception of similarity, which, for this branch of the subject at least, is of supreme importance. In this way he will be enabled to trace elements having sameness, under every sort of modification, through all the labyrinth of tangled rhythm and figurated melody, through all the complications of key-changes and the ramifications of the various constitutional methods so frequently referred to here.

We have seen, by examples just given, that things which are essentially different may yet contain a strong element of similarity. Without a clear perception of this often half-hidden element, the student can never thoroughly appreciate the intrinsic beauty of the higher musical forms.

CHAPTER IV

SIMPLE SACRED AND SECULAR FORMS

Amen—Chant—Versicles and Responses—Psalm-tune—Hymn-tune—Song—Duet—Trio—Quartet—Recitative—Air, or Aria—Chorus—Examples.

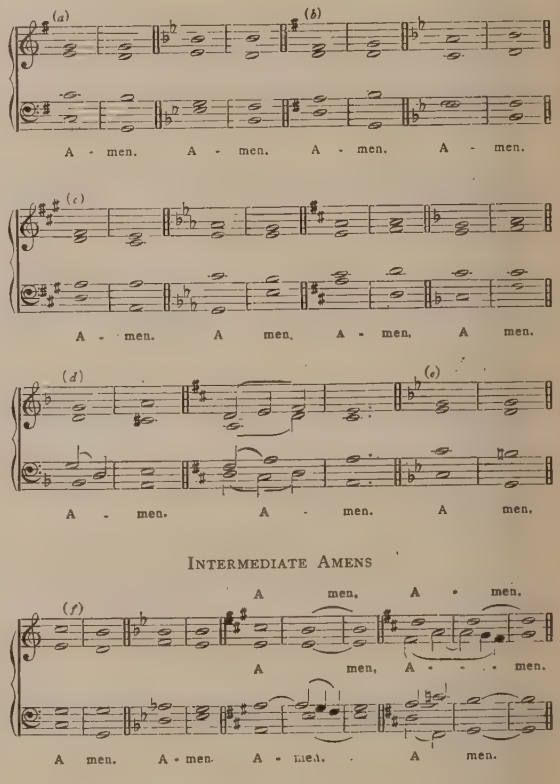
Amen

TO claim for the Amen a place among definite musical forms may appear to be descending to triviality. Be this as it may, the Amen either has an individuality of form or it has not. If it has not, then it has no real and recognizable existence. But we know that it has such an existence, we are familiar with its effect, we perceive its object, and we can describe its constitution; so, it is really a something—it has an existence of its own. At first sight it may appear that the Amen is only useful as a kind of coda, a sort of not altogether necessary appendage to what has preceded it; nevertheless, it is frequently used by itself after spoken sentences, and there it stands as a solitary musical passage. In this way it assumes a complete musical form, of independent existence and recognizable nature.

The Amen is a mere cadence. In its most popular treatment it consists of but two chords, those of the subdominant and tonic (Ex. VII-*a*). This progression is called a plagal cadence; and it is the favorite device for the Amen, beyond all others, because of its peculiarly solemn and soothing character. Another somewhat common progression for the Amen is what is called the authentic cadence (Ex. VII-*b*). These are both called perfect cadences, and are usually employed as final Amens—that is, after the last of a series of prayers, or at the end of a hymn. Less complete varieties of the perfect cadences are occasionally employed as final Amens with more or less complete effects (Ex. VII-*c*). Even an imperfect cadence is sometimes to be met with as a final Amen, especially in the minor mode (Ex. VII-*d*). In the minor it is not uncommon for the tierce de picardie* to be used in the Amen (Ex. VII-*e*). Elsewhere than as final Amens, imperfect cadences are often employed, as, for instance, for the sake of variety, after prayers other than the last of a series, and also at the end of anthems or choruses that finish with an amen repeated two or three times (Ex. VII-*f*).

In numerous cases, of course, the word Amen is frequently made use of as a peg to hang a deal of music on, so to speak; and in finishing the Gloria Patri of a service,† or at the conclusion of an anthem, it may occupy many measures. The word Amen has been used as the sole verbal theme of very extensive movements, receiving elaborate canonic and fugal treatment, as in Handel's Amen Chorus. All such examples, however, must be considered according to their own special merits, and cannot be included in the present classification. The Amen, as a distinguishable form, is simply a cadence and nothing more.

Ex. VII



Chant

The Chant is more or less a combination of measured and unmeasured music: that is to say, while one portion of it must be performed in a certain rhythmical order, another portion is sung without any fixed succession or relation of accent, and is altogether rhythmless.

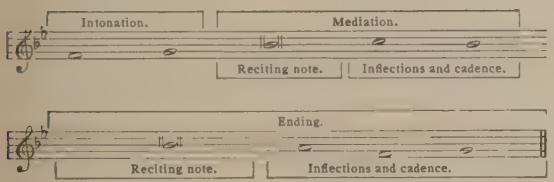
The Gregorian chant is almost entirely without rhythm. If it does possess any rhythmic feeling, it is so vague and so variable that the Gregorian chant might, without much injustice, be said to be altogether lacking in fixed form. Still it has parts or pieces, each having its own purpose, and all occupying distinct relative positions in the chant. The Gregorian chants, called tones,‡ are eight in number; and each tone has

* Finishing with the tonic chord having a major instead of a minor third.
† A canticle of the Episcopal Church with an elaborate musical setting.
‡ The word tone as used here must not be confounded with tone, an interval. It must be held to mean simply a mode or tune.

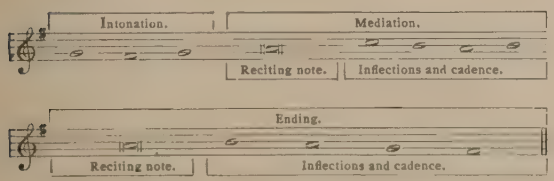
several endings, making in all twenty-six chants, all differing from each other, not only in regard to the character of their melody, but also in respect of their length. The only thing of a formal kind by which similarity may be recognized in the different chants is the relative positions of their several pieces already referred to. In Ex. VIII two Gregorian chants are given. At the time when this kind of music was in its glory, previous to the Reformation, musical notation was very different from what it is now. It was written on a staff of four lines. Sharps and flats were not employed (excepting an occasional B♭). The notes were—a square black note with a stem at one side; a square black note without a stem; and a diamond-shaped black note. These were the long, the medium, and the short notes in use. There were no bar lines employed. In some churches of certain denominations, where ancient Church tunes are held in high esteem and reverence, the Gregorian tones noted in the old manner are in constant use at the present day. But as comparatively few could be expected to be familiar with that antiquated method of notation, we have given the illustration (Ex. VIII) in modern characters.

Ex. VIII

(*a*) *2d Tone*



(*b*) *7th Tone, 5th ending*



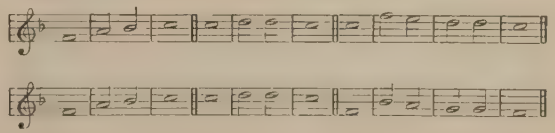
From the above (Ex. VIII), it will be seen that the Gregorian chant consists of three principal pieces —the intonation, the mediation, and the ending. Both of the latter two pieces contain a reciting note and inflected* notes, and end with a cadence. We see, however, that as the three characteristic pieces vary considerably in different chants, there cannot possibly be any fixed rhythmical proportion in music of this description. The absence of bar lines may cause some doubt as to where the accent should fall, or as to whether there be any accent at all. There is accent in Gregorian chants, but of a very irregular character, and depending very much upon the words to which the music is sung. In passing from one part of the chant to another there is always an accent. For example, in passing from the intonation there is an accent on the first syllable of the reciting note: any number of syllables may be sung to this note, according to the length of the verse; and in passing to the first inflected note there is another accent. The inflected notes themselves are accented according to their number, and as the words may demand.

We now come to the more commonly known Anglican chant. For a considerable time before the Anglican chant, in its present fixed form, came to be established, there had been a gradual molding and modifying of some of the Gregorian tones into a more modern and fixed form. It might be safe to say that the Anglican chant came into use with the Reformation. It did not, however, supersede the Gregorian chant for some time after the period—if indeed it can be said to have done so entirely yet. At all events, Anglican chants, or, to be more precise, the Anglican chant form, is now much more extensively employed than the Gregorian, and probably has been for the last two hundred years at least. Its popularity is not to be wondered at, seeing that it is more melodious and pleasing to the ordinary ear than its predecessor, while its fixed and unchanging form makes it much more readily appreciated, and renders it more suitable for congregational purposes. Of course, admirers of the Gregorian tones hold the very reverse to be the case; and, from their point of view, we are not disposed to quarrel with them. But admirers of the Gregorian tones are comparatively few, so that the Anglican chant is of the greater benefit to the larger number.

The Anglican chant is of two ordinary kinds—the single chant and the double chant; the only difference between them is that a double chant is just like two single chants joined in succession. A single chant is sung to one verse of the Psalms; a double chant takes in two verses. Quadruple chants have even occasionally been tried (these, of course, will include four successive verses); but their length is apt to lead to some confusion: at all events, they are not popular.

It has been supposed that the Anglican chant took its form from the old common-measure psalm-tune, which, unlike our common meter of to-day, consisted of two short lines of fours, one of six, two of fours, and one of six, with a long note at the beginning and the end of each line, thus (Ex. IX):

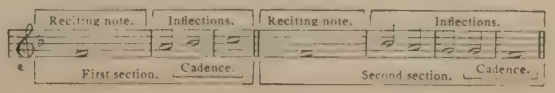
Ex. IX



Here, then, is a tune of six sections, of which, if we take the first and the last, we have a single chant (Ex. X-*a*); or, taking any two short sections, and the two long sections, we have a double chant (Ex. X-*b*).

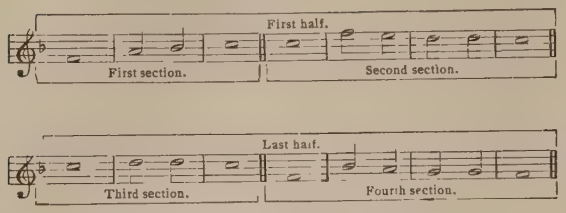
Ex. X

(*a*) *Anglican chant, single*



* Inflected simply means rising or falling, in contradistinction to the reciting note which stands still on the one degree of the staff.

(*b*) *Anglican chant, double*



Each section of the chant corresponds to half a verse of the psalm. Each section begins with a reciting note and ends with a cadence. To the reciting note so many syllables are monotoned* from one up to any number, according to the length of the half-verse. Speaking roughly, the last three syllables in the first half of the verse, and the last five in the second half, are left for the inflected notes. Frequently, however, an alteration of this arrangement is required, according to the sense and the expression of the words.

It will be easily observed that the sections of the chant are not equal—one contains three measures and the next four. There is thus apparently a want of balance, which it might be thought would displease the ear. But in listening to a chant there is no effect of lopsidedness experienced—the balance of the sections seems to be quite perfect. This may be owing to the influence of the reciting notes, which, by their being lengthened indefinitely and irregularly, throw the ear out of calculation; or it may be that the one reciting note running into the other deceives the listener, who mentally ekes out the short section with a note from the long one; and that equal balancing of the pieces in a composition for which the mind always craves is attained.

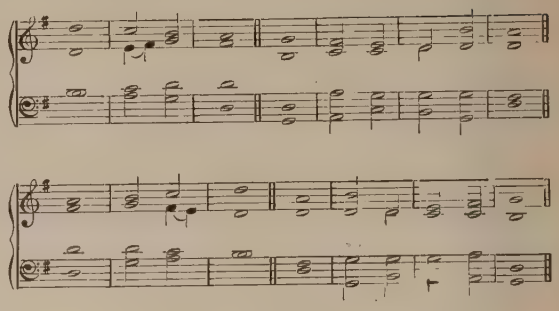
The chief points of similarity between the Gregorian and the Anglican chant are: first (and most distinctly), the reciting note; secondly, the inflections, which, however, have not fixed succession in the former, while in the latter they have.

There are other modern chant forms to be met with; namely, what are sometimes called metrical chants. The most familiar of these is, perhaps, Troyte's chant, frequently sung to the hymn "Abide with me." But metrical chanting is something of a misnomer, or a paradox. Chanting must contain some element of unmeasured recitation—this is its characteristic feature. In singing a chant to metrical words in which all the verses are alike, there must be pretty much the same recurring measurement in every verse; so that the varied recitation, for which a chant is specially intended, cannot take place. A metrical chant then is simply a peculiar form of psalm-tune.

Many Anglican chants display much originality of invention. In this respect the famous double chant of Dr. Crotch claims precedence (see Ex. XI). The music in the two sections of the first half of this chant is repeated backward, note for note in all the parts, in the corresponding sections of the last half. This style of composition is termed *per recte et retro*, which simply means that it may be taken through the right way or backward.

* Sung on one sound, or one tone.

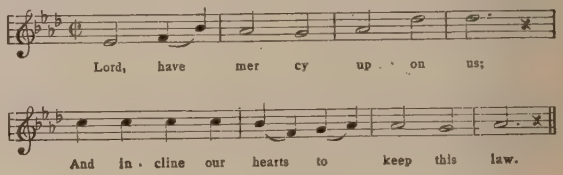
Ex. XI



VERSICLES AND RESPONSES

These are sentences of various lengths occurring at certain parts of the Church Liturgy. They may be set either in a semichanting style, or in a more ornamental and measured form. The oldest, and perhaps the best for their purpose, are of the former kind. Among the more modern are to be found adaptations from larger works, such as the following, from Mendelssohn's "Elijah" (Ex. XII):

Ex. XII.

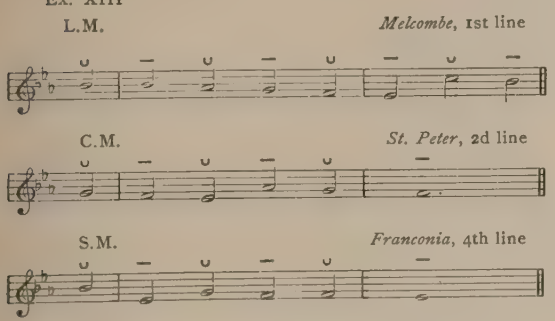
RESPONSE AFTER THE COMMANDMENTS—CHURCH OF ENGLAND SERVICE

PSALM-TUNE

The psalm-tune may really be said to have originated with the Reformation. Of course there were tunes of a somewhat similar kind in use long before that, but they were, as a rule, of a Gregorian character, whereas the psalm-tune is of a more modern tonality, and more popular in its nature. It is beyond every other form of music the simplest, and therefore the most congregational—for which use it was specially intended. This arises from three causes: (1) the slowness of its movement; (2) its syllabic progression; (3) the regular measurement of its phrases, which correspond to the four lines of a metrical psalm.

The psalm-tune is generally written in half-note time —$\frac{3}{2}$ or $\frac{4}{2}$. Several years ago $\frac{2}{2}$ was largely used, but this in most cases has now been discarded. As the psalm-tune is intended to be sung slowly, and by large masses of the people, it can scarcely be said to have any particular rhythm in its performance, as the slow and ponderous delivery of each note is apt to make the accents appear to be all of one kind. Further, the syllabic nature of the music rather tends to destroy the accent, especially when the speed is slow. Of course, in tunes written in triple time an occasional syllable has two notes sung to it; and here, perhaps, there is a

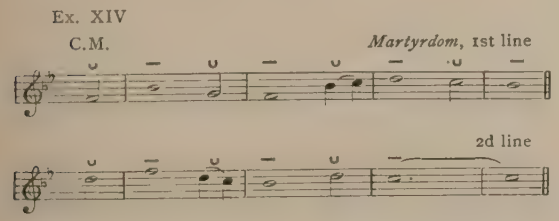
stronger rhythmic feeling than elsewhere. There are three principal meters or measures in psalm-tune music —long meter, common meter, and short meter. In long-meter tunes there are eight pulses in every phrase, corresponding to the eight syllables in every line of words. In common-meter tunes there are eight pulses in the first and third phrases and six in the second and fourth. In short-meter tunes there are six pulses in the first, second, and fourth phrases, and eight in the third. But whether the meter be long, common, or short, the musical phrases in every line of all the three varieties are mostly the same in length. This is necessary for the sake of rhythmical balance, and is accomplished by finishing the short phrases by means of longer notes, as the following selected from the three different meters will show (Ex. XIII):

Ex. XIII



When the psalm-tune is written in triple time, the lengthening of the short phrases never appears in the music; so that really the rhythm seems to want balance. In a triple-rhythm common-meter tune the second line would require to be lengthened as here shown (so would the fourth, of course), Ex. XIV:

Ex. XIV



But this, if the tune were sung slowly, might be considered to be too long; if it were performed quickly, it would be found to be all right. Be this as it may, there is always, or should be, a pause made at the end of the second and fourth phrases of a triple-measure psalm-tune. The harmonies of the psalm-tune are usually simple, and generally diatonic. Modulation, particularly to the dominant key, is much employed, but chromatic accidentals almost never in this kind of composition.

Chorale is the name given to the psalm-tune form in Germany; and many of our best tunes are from German sources.

Hymn-tune

This might almost be included under the previous heading, but seeing that modern hymn-tunes differ considerably in their style from our sixteenth-century psalm-tunes, a special word is due to this rather more elaborate form of simple music. The modern hymn-tune, we might almost say (if there is to be any distinction drawn between sacred and secular music), is less sacred in its character than its predecessor. The hymn-tune is more ornamental, being seldom syllabic, and its harmonies are of a more sensational kind. Remote modulations and chromatic harmony are freely and often effectively employed in the hymn-tune. The kinds of meter to be met with are of every conceivable variety. As a general rule, however, the phrases are of a uniform length, according to their kind. At the same time, several notable exceptions to this rule are to be met with. Many of our hymn-tunes display much musical skill, and afford scope for artistic performance. A list of hymn-tune writers would embrace the names of the foremost composers of the present day and of recent times.

Song

The song is a single melody for poetical verses, and intended to be sung with or without accompaniment. The song is the most popular of all musical forms. In its simplest state it contains a strong element of sameness among its phrases, and its rhythm is regular and clearly defined. Thus a simple song form is quickly learned and easily remembered. National songs illustrate this in a more marked degree than the productions of a scholastic age, and of advanced musical thought. The song form should contain an independent beauty of its own, without absolutely requiring the aid of instrumental accompaniment. It should also be in strict sympathy with the words for which it is written, presenting a general impression of the whole sentiment of the poetry, rather than giving prominence to any outstanding feature. The production of a song depends more upon pure melodic feeling and true poetic appreciation than upon the comprehension and application of abstruse musical principles. A good song need not present any technical difficulty, and many that have been long cherished, and still live to be admired (while others more artistically contrived have passed away), were written by men who occupied but humble places in the scale of musical greatness.

Properly speaking, the song form should be repeated entire to a number of different verses. In past times this was the case, but in our modern songs this simple arrangement seems no longer to be adhered to. Whether it be that all the attractiveness and beauty of melody *as* melody have been used up, and composers are now forced to introduce some peculiar and novel devices instead, we do not here say. Neither are we saying anything against this modern song form, as music. We are simply stating a fact; namely, that the song form of the past contained only a few simple phrases, but they were, and are still found to be, sufficient to attract and captivate the listener; whereas

the song form of the present day seems to contain much that will hardly bear repetition, because in our modern songs we are treated to a succession of changing and strongly contrasted effects (often produced by the accompaniment, while the vocal part is a mere nonentity), somewhat analogous to a series of dissolving views, each obliterating the impression of the other.

Duet

The duet is intended to be sung by two single voices. It may take the simple song form, and be sung throughout in two parts; or one voice may sing a portion and the other follow with another portion; at other times both voices may sing the same part. All these three methods may be used in any kind of duet, no matter whether it be simple or ornate, but none may be used continuously from beginning to end except the first.

Trio

The trio is intended to be sung by three single voices. Male-voice trios were very popular with English glee-writers at the end of the eighteenth century and the beginning of the nineteenth. At the present day trios for female voices are more common. These, however, are in many cases wrongly named—when intended for class use, they should be called three-part songs.

Quartet

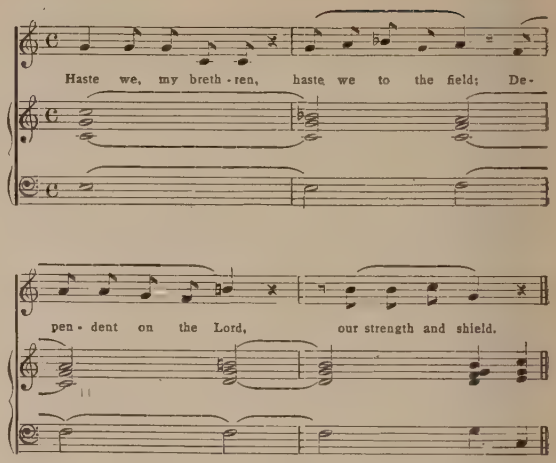
The quartet is usually written for four single voices. Sometimes a double quartet is met with, as in Mendelssohn's "For he shall give his angels," in "Elijah." A quartet in which each of the parts is sung by two voices to strengthen the music is sometimes called a double quartet; but it is wrong to name it so.

Recitative

This is a kind of musical declamation. It is an attempt, as far as possible, to imitate spoken words by means of musical sounds. Although this cannot be exactly done, still there is in recitative a musical effect produced which we cannot call melody, as it wants melodic connection, both as regards its tone-succession and rhythmic construction. The short jerky figures of which recitative is made up are of a very conventional character. These figures have become common property; indeed, they have been appropriated as such, almost since recitative was first used, more than three hundred years ago. Nothing in music has changed its form, perhaps, so little as recitative. This proves the fitness of the material adopted to the purposes for which it was first selected. If we examine a few recitatives of different composers we may be struck—if we have not before observed it—not only with the similarity of the music, but with the absolute identity of many of the figures. Here is an example from Handel's "Judas Maccabæus" which contains, out of four figures, three that are exceedingly common:

Ex. XV

Handel



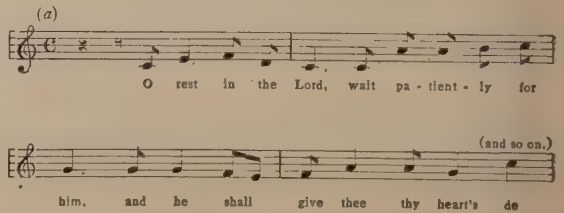
The figures referred to are marked off in the above by means of curved lines, and, note for note, they may be easily found in other works of a similar nature. The accompaniment to the recitative is so designed as to allow the singer a deal of liberty in the performance of the music. The length of the notes need not be rigidly adhered to, and the pitch may in some cases even be altered, so long as an expressive rendering be given to the passage.

Air, or Aria

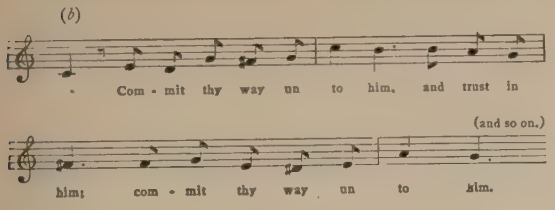
This form is a melody or solo occurring in a high-class work, such as an oratorio or an opera, and is always intended to be sung by the particular kind of voice for which it is written. The aria is frequently found to consist of a principal theme, a secondary theme, and a da capo—finishing with the principal theme. Numerous examples of this form are to be found. Sometimes the words da capo are used after the second theme, and the principal theme is sung over again just as at first. We also find, in some cases, that the principal theme appears again, after the second theme, in a slightly altered form. Of the former of these methods, Handel's works supply a large number of illustrations; of the second method, Mendelssohn's aria "O rest in the Lord" affords a good example. (See Ex. XVI.)

Ex. XVI

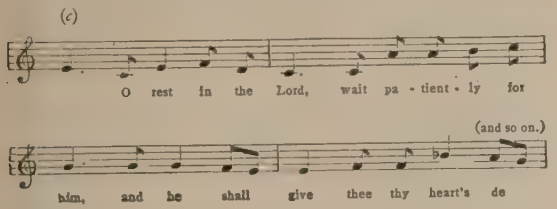
Opening, or Principal Theme



SECONDARY THEME, BEGINNING AT THE 11TH MEASURE



RETURN OF PRINCIPAL THEME SLIGHTLY ALTERED, 20TH MEASURE



The aria, then, according to the above treatment, is simply a development or artistic working out of the idea contained in the simple song form, so well illustrated in many national melodies. When this structure is found to be very highly developed with preludes to each of the themes, it goes under the name of a grand aria.

CHORUS

We have placed the chorus among simple forms, seeing that it is really a single portion of some larger work. At the same time, the chorus may contain several different movements. The chorus is intended for a large number of voices—that is, in fact, its essential explanation. It may be of any form—in unison, or concerted in two, three, or any number of parts. Monotone, recitative, chant, chorale, harmony, counterpoint, canon, and fugue may all be employed in the chorus, in any order or selection. Double choruses are also used. In these the body of singers is divided into two smaller choruses, the one responding to the other, and both coming together only at intervals.

CHAPTER V

COMPOUND SACRED FORMS

Anthem—Service—Mass—Oratorio, the Largest of Compound Sacred Forms—Examples.

ANTHEM

THE anthem (in common with the other forms mentioned in this chapter) may be called a compound form, because it may embrace several simple forms, such as some of those we have already described. Of course all anthems are not compound, but we cannot here draw such a fine distinction as to make a classification.

The anthem had its origin in the English Church. It was introduced to help to fill the gap caused by the loss of the mass music. The anthem was, and is still more or less, designed for choir performance. Of course it is quite practicable for congregations to join in some of the simplest anthems, which are not more than extended hymn-tunes; but we cannot expect the higher-class anthems to be taken part in by people with only an ordinary musical capacity, and with no previous rehearsal, while the proper rendering of such compositions may demand special musical qualifications, with close and assiduous practice.

The words of the anthem are usually a Scripture text; sometimes, however, we find a Church collect or a verse or two of a hymn employed. As far as musical treatment is concerned, the anthem occupies a wide and almost unrestricted field.

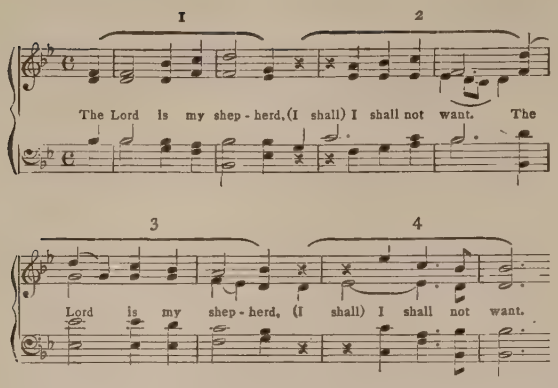
The full anthem is meant to be sung throughout by the whole choir. It may be a very simple composition, in plain four-part harmony, without broken time or separate entries for the different parts; or it may be of an advanced nature, in five, six, or more parts, containing several different movements, and dealing with the deep resources of counterpoint and fugue, with obbligato accompaniment for organ or full orchestra.

The verse anthem contains movements for single voices, called verse parts, or solo, duet, trio, or quartet, any or all of which may be used in the one anthem, besides the full chorus movements, which are generally at the beginning and the end.

Compared with the squarely measured psalm or hymn tune, the anthem is often complicated in this progression of its parts; and this very fact releases the different phrases from that rigidly uniform measurement which simpler forms admit of. Still the phrases and other pieces are as measurable in the one case as they are in the other. Here is a similar illustration (Ex. XVII):

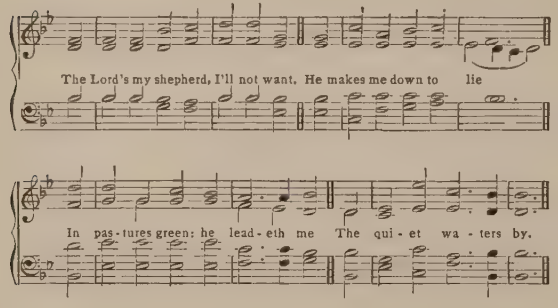
Ex. XVII

G. A. MACFARREN



In the above (Ex. XVII) the phrases are as recognizable as in a psalm-tune. Where the quarter rests occur, the phrases are connected by a single voice part, but even were there neither vocal nor instrumental connection here, the balance of the rhythm would be in nowise disturbed. Now this illustration may be said to be a psalm-tune a little more highly developed. See how simply it may be reduced to a primitive form (Ex. XVIII):

Ex. XVIII



The above (Ex. XVIII) will speak for itself. The rest of the music in this anthem, and that of other anthems of a similar kind, may easily be treated in the same way as the above extract. This will help to show us the difference and the sameness to be found in two separate forms. It will also help to support what was said at the beginning of Chapter III—that it was not the nature of the pieces themselves so much as the manner in which the piecing was accomplished, that caused one form to differ from another.

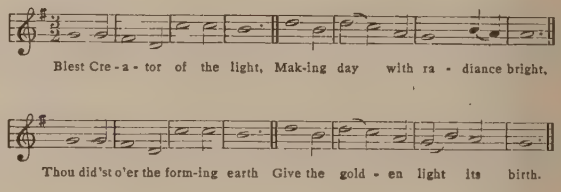
SERVICE

This is a musical setting of the Canticles and other portions of the Liturgy. The treatment is much the same as in the preceding form; indeed, it could not be distinguished musically from that of the Anthem. In regard to the words employed, there may be less freedom permitted in the present case, so far as selection goes. In the anthem the Scripture text may be chosen from other than successive verses; even different chapters or different books may be drawn upon to furnish a suitable verbal theme. In the service, however, the words are taken as they occur in the Prayer-Book without omission or curtailment.

MASS

The mass is the principal part of the service in the Roman Catholic Church. It affords great opportunity for musical display, and many of the great composers devoted their attention to it. The text of the mass consists of several definite portions, such as the Kyrie, Gloria, Benedictus, Agnus Dei, and so on, each of which presents an opportunity for special musical treatment. Choruses, harmonic or contrapuntal, solos, duets, and other single-voice combinations, are employed according to the feeling and taste of the composer. The mass is generally written for orchestral accompaniment. It is specially intended for Church use, but it sometimes finds its way into the concert-room, where it loses much of its grandeur from the want of its natural surroundings. And yet the mass, with its rich and fascinating beauty, is made up of the same simple material that hymn-tunes are composed of. Indeed several hymn-tunes have been adapted, note for note, from the masses. Here is one which consists of the principal theme in the Kyrie of Mozart's Twelfth mass. It was popular many years ago, at a time when hymn-tunes and hymn-tune writers were less plentiful than they are now (Ex. XIX).

Ex. XIX.


Blest Cre - a - tor of the light, Mak-ing day with ra - diance bright,
Thou did'st o'er the form-ing earth Give the gold - en light its birth.

ORATORIO

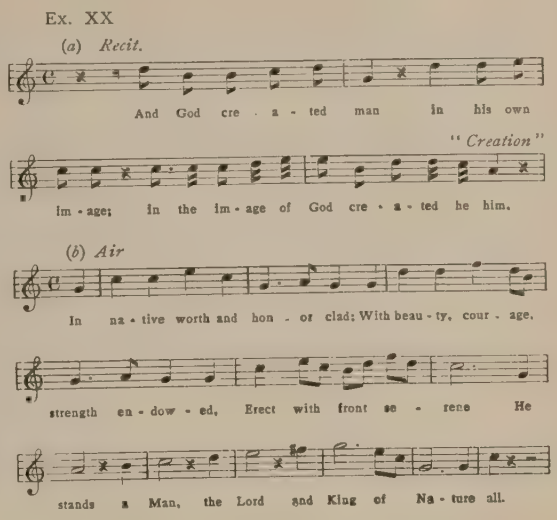
The oratorio is the largest and most popular of compound sacred forms. It is the composer's *ne plus ultra*, and the copestone of musical art. The most sublime ideas of the greatest musical geniuses have found expression in oratorio. It is a more gigantic and more comprehensive work than the mass. Being intended for public performance, it admits of, and even demands, a more powerful rendering than the mass; and it embraces among its numbers almost every possible musical device.

The text of the oratorio is of two kinds—epic and dramatic. In the first, the vocalists do not represent any characters connected with, or spoken of, in the libretto. They are simply narrators, who give a musical exposition of the story or the poem, as the case may be. Handel's "Messiah" is the best-known example of this class. In the dramatic oratorio all the vocalists impersonate particular characters, as in Handel's "Samson" and others. Sometimes we find both the epic and the dramatic combined, as in Mendels-

sohn's "St. Paul" and "Elijah." Possibly the dramatic element predominates among the standard oratorios; so that an oratorio may be safely called a sacred musical drama without scenery, action, or dresses. Among the various musical features of oratorio the chorus figures largely, and as a general rule exhibits the supreme effort of the composer. Here canon and fugue are in their most legitimate place. By these resources, and by the masterly application of them, the oratorio chorus has been raised to a height of excellence and grandeur far above every other form of vocal music.

The general musical plan of the oratorio is as follows: Instrumental introduction or overture, sometimes containing several movements; then follow recitatives, airs (solos for the different voices), duets, trios, etc., and choruses. Along with these may be found interludes and marches of such a nature as the subject may require, the whole being intermixed according to the idea of the composer. The choruses may be written in any suitable form—in simple chorale fashion, in colossal harmonic style (masses of chords richly and strongly contrasted, or in graceful and flowing counterpoint), the whole finishing with a chorus usually fugal or canonic. The only two simple forms that have anything like a fixed corelative succession are the recitative and the air—the air being usually preceded by a recitative. The words of the recitative in most cases describe briefly the situation, and the words of the air emphasize the same in more extended terms, or intensify the effect of the picture, so to speak, by the application of richer coloring, or express some poetic sentiment in sympathy with the subject—as we find, for instance, in the following from Haydn's "Creation" (Ex. XX *a* and *b*):

Ex. XX


(a) Recit.
And God cre - a - ted man in his own
"Creation"
im - age; in the im - age of God cre - a - ted he him.
(b) Air
In na - tive worth and hon - or clad; With beau - ty, cour - age,
strength en - dow - ed, Erect with front se - rene He
stands a Man, the Lord and King of Na - ture all.

CHAPTER VI

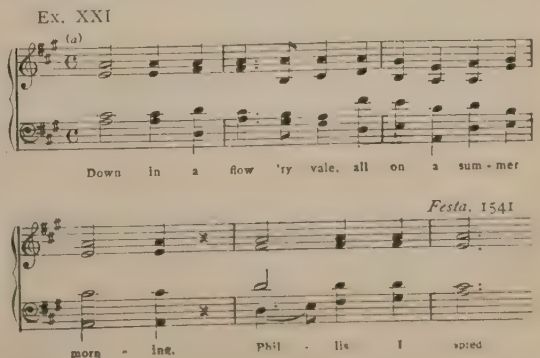
COMPOUND SECULAR FORMS

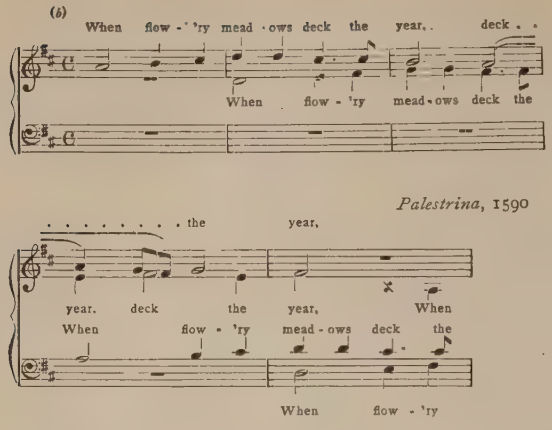
Madrigal—Glee—Part Song—Cantata—Opera: Its General Character and Varieties—Examples.

MADRIGAL

THE madrigal is the oldest of concerted secular forms; it had its origin about the beginning of the sixteenth century. It might almost have been classed among simple forms; but it is rather too extended in scope, and too complicated in its construction, for such a classification. The character of the music is in no way distinguished from the sacred music of its time, the only difference existing between the two being in the words, which in the madrigal were generally of a secular nature. The madrigal may be called an old-fashioned part song. It contained but one movement, as a rule, which was sometimes sung through to several verses. It was occasionally written in simple counterpoint, but more frequently canonic treatment was largely employed. The following (Ex. XXI) gives a specimen of each:

Ex. XXI




(b)
When flow - 'ry mead - ows deck the year, deck
When flow - 'ry mead - ows deck the
Palestrina, 1590
the year,
year, deck the year, When
When flow - 'ry mead - ows deck the
When flow - 'ry

The madrigal was intended for unaccompanied chorus singing.

Glee

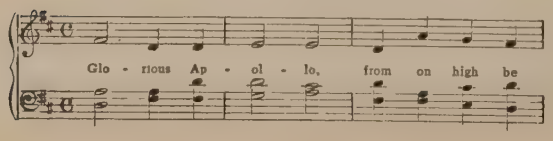
The glee was the immediate successor of the madrigal. Doubtless the madrigal supplied the fundamental elements of the glee; but the latter extended its functions considerably beyond the confines of the former. The glee had several distinct movements, including solo work, which was entirely unknown in the madrigal. In the glee there were also definite changes of key and time employed, and it included all varieties of subjects, as the following titles will show: "When Winds Breathe Soft," "Chough and Crow," "From Oberon in Fairyland," "Crabbed Age and Youth," "The Red Cross Knight," "Glorious Apollo."

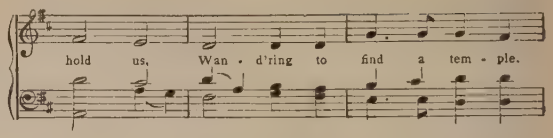
The glee was written for single voices—three, four, or more parts, consequently it could not employ to advantage heavy contrapuntal devices. It required a more melodious treatment, and admitted of more grace and expression in its rendering than the madrigal. The music of the glee was not repeated to different verses.

It may be pointed out that we are dealing with the most prominent characteristics of glees generally. Of course, as with nearly all musical forms, some exceptional cases may be met with, which do not conform to the description here given. For instance, one of the glees mentioned above—"Glorious Apollo"—differs nothing in its form from "Down in a Flow'ry Vale" (Ex. XXI); and were it not for its more modern tonality it might be very well classed with the madrigal mentioned. Ex. XXII gives a short extract from the glee spoken of:

Ex. XXII

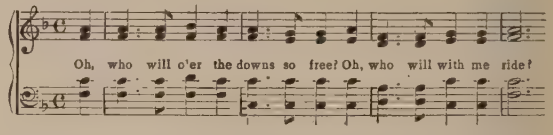
GLORIOUS APOLLO—Glee for Three Voices





Part Song

The part song is the latest descendant of the madrigal. In some respects it resembles its progenitor. It has usually but one movement, is intended for a number of voices, and is sometimes repeated to different verses. The chief distinguishing features of the part song are its striking effects—its remote modulations and chordal combinations. These, of course, at once stamp the part song as being the most modern of its class. Still there are some part songs which it would be impossible to separate from the glee or madrigal forms. The following well-known example is of this description (Ex. XXIII):

Ex. XXIII

The foregoing (Ex. XXIII) is every bit as much a madrigal in form as "Down in a Flow'ry Vale."

Cantata

The cantata is both a sacred and a secular form. We have placed it here, however, as belonging to the latter, because it was as a secular work that the cantata was first used. The word cantata means simply something to be sung. In its primitive form it consisted merely of a poem or story set to music of a recitative kind, and performed by a single voice accompanied by a single instrument. As time went on an air was introduced to relieve the monotony of the recitative. Later on sacred subjects were treated in cantata form, more voices were employed, and more instruments. Then came the introduction of a number of different movements. When we come to the time of Bach, we find the chorus employed, but generally in a plain and simple manner—in chorale form. The sacred cantata was at that time largely predominant.

The word cantata is now used to designate a work which, but for its limited dimensions, might well be entitled an oratorio, such as "Mary Magdalene" (Stainer), or "The Holy City" (Gaul). The secular cantata is built exactly on the same lines, there being nothing to distinguish it musically from the oratorio form.

Opera

The opera is a dramatic work intended for stage performance. Music, however, is its most important feature. The development of the opera took place side by side with that of the oratorio, and may be said to occupy as high a place among secular forms as the oratorio does among sacred forms. Viewed purely in

a musical light, the opera has scarcely, perhaps, the same power or the same emotional influence that the oratorio has, but taking it all in all, it is much the more popular of the two. In proof of this we have only to point to the large number of operas that survive and to the frequent performance of them compared with the few oratorios that live, and their infrequent performance. This is not difficult to account for. In the first place, it takes a genius of the very highest rank to produce an oratorio that shall survive its first production; therefore oratorios are scarce. In the second place, the opera appeals to a much larger constituency than the oratorio does, because it includes not only music, but scenery, acting, dressing, dancing, and other stage effects. Its powers of attraction are manifold, and therefore the opera is the more in evidence. But, it may be asked, does it not require a genius of the highest rank to compose an opera that would equal the standard oratorios? Yes. But how many operas are there that would stand the test of being sung on a concert platform without the usual stage accessories? Few.

The music of the opera consists of overture, introductions, and *entr'actes*, these being the instrumental portions; recitatives, airs, duets, trios, and other concerted pieces for a number of single voices; ensembles, choruses, and finales. The whole of the material is arranged into acts and into scenes. Of the instrumental portions, the overture occurs at the beginning before the characters appear; the *entr'actes* are introduced between the acts; and the introductions precede the different vocal numbers. The ensemble is the term applied when the characters in a particular scene sing together. The finale occurs at the end of the acts, and is often a piece of complicated and artistic work, consisting of chorus and solos simultaneously performed.

The subject of the opera may be serious, lyric, romantic, or comic. The accompaniment is always orchestral.

What is called grand opera is sung throughout, there being no spoken dialogue. In opéra comique (French) the dialogue is spoken. In spite of its name, it is not necessary that there should be anything comic in this kind of opera. The real French comic opera is called opera bouffe. In opera buffa (Italian), the dialogue is sung in simple recitative. Operettas are small operas in which the dialogue is spoken, as in the popular works of Gilbert and Sullivan.

In grand opera there are two distinct and well-defined styles employed in the composition—the lyrical and the dramatic. Italian opera is essentially lyrical; sweet, graceful, and captivating melody being the chief aim of the composer, irrespective entirely of the situation, and without regard as to its being in sympathy with the scene or the incident depicted on the stage. German opera is more truly dramatic; the music is made a real part of the scene, and assists the interpretation of the plot by giving expression, meaning, and force to the various circumstances connected with it.

CHAPTER VII

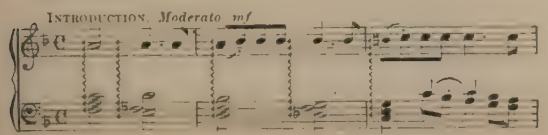
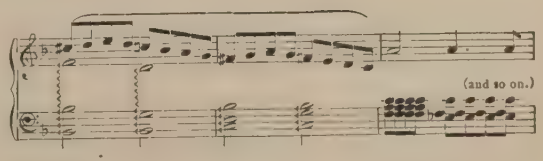
SIMPLE INSTRUMENTAL FORMS

Waltz—Polka—Quadrilles—Schottische—Reel — Strathspey — Hornpipe—Jig— Gavotte — Minuet — Other Forms — Examples.

WALTZ

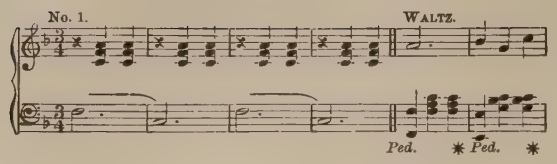
THE waltz is a graceful movement in three-four time. It is generally counted one in the measure. Before the dance begins an introduction occurs, which may be written in any kind of time, but is usually different from that of the waltz proper. The introduction may be of any reasonable length, and of any suitable character. The following might serve for the beginning of an introduction in common time (Ex. XXIV):

Ex. XXIV



The music of the waltz originally consisted of two sections, each having eight bars in $\frac{3}{4}$ or $\frac{3}{8}$ time. Later several of these 16-bar waltzes were strung together and trios and a coda were added.

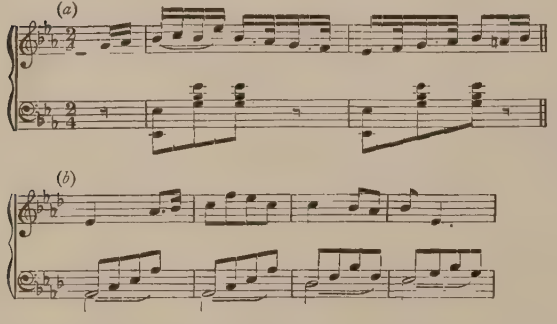
The waltz proper usually consists of a number of distinct movements of figures, each containing thirty-two measures, and generally in related keys. Each movement may or may not begin with a few introductory measures. Although the waltz is almost always written in $\frac{3}{4}$ time, a little examination will show that it is actually in $\frac{6}{4}$ time, two measures really forming one, every alternate measure being accented. This, for example (Ex. XXV):

Ex. XXV

The waltz finishes with a coda, which is usually longer than any of the ordinary movements, and which contains for its principal material the first movement of the waltz elaborated and developed according to taste.

Polka

The polka is of a light and springy nature, and is usually written in two-four time. It contains frequently two distinct movements. The first is of a lively character, with an accompaniment of three eighths, which suits the dance step perfectly (see Ex. XXVI-*a*). The second movement is commonly in the key of the subdominant, and is more songlike in its character (see Ex. XXVI-*b*):

Ex. XXVI



Each movement has sixteen measures. After the second movement the first is always repeated. The polka has seldom any introduction.

Quadrilles

Quadrilles contain a set of five different movements in related keys. Any kind of ordinary time suits the quadrille, provided the feeling necessary for the particular character of the dance be given to the music. Each movement, or figure, of the quadrille consists of a principal and a secondary subject, with a da capo finishing with the principal subject. Each figure has a few introductory measures.

Schottische

The schottische is not unlike the polka in its musical form. If it has more than one movement there is generally a change of key, but the character of the music remains much the same.

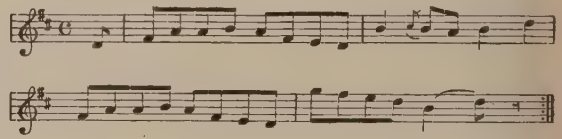
Reel

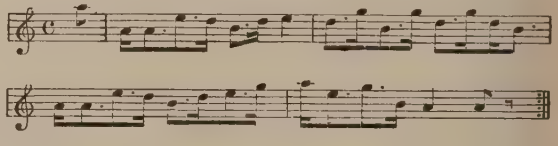
The reel is written in four-four time, and consists mostly of eighth notes. It is a one-movement form, without change of key, consisting of two distinct halves. The first half occupies but four measures, and is repeated before proceeding to the second half. The second half may likewise consist of four measures repeated; it is sometimes found, however, to contain eight measures without repetition, but then the last four measures are simply a repetition of the first four, with a slight alteration of the subject in the two concluding measures.

Strathspey

What has just been said regarding the reel form applies pretty much to the strathspey. At the same time there is a marked distinction between these two forms, as the strathspey is written almost entirely in dotted eighths and sixteenths, following each other in succession. This gives the strathspey a jerky and rugged rhythm, and makes the music of a somewhat wilder character than the reel. The two following extracts will plainly show this (Ex. XXVII):

Ex. XXVII

(*a*) 1st half of Reel—"The Wind Shakes the Barley"

(*b*) 1st half of Strathspey—"Miss Drummond of Perth"

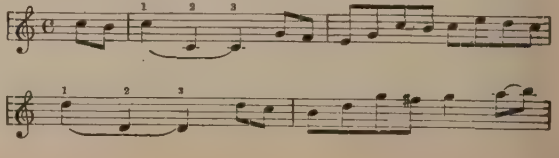


Hornpipe

The hornpipe form is a single movement in two halves of eight measures each, each half being repeated. It is written in four-four time, and is of a cheery character and squarely cut rhythm. One of its most distinctive features is the prominence given, at intervals, to the first three pulses of the measure. This will be noticed in the following extract (Ex. XXVIII):

Ex. XXVIII

First four measures of "Sailor's Hornpipe"

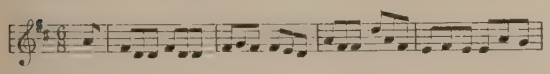


Jig

The jig contains sixteen measures of music divided into two repeated halves. It is usually in six-eight time; and, consisting almost entirely of eighths, it produces a peculiar pattering effect. (See Ex. XXIX.)

Ex. XXIX

First four measures of "Paddy O'Carrol."



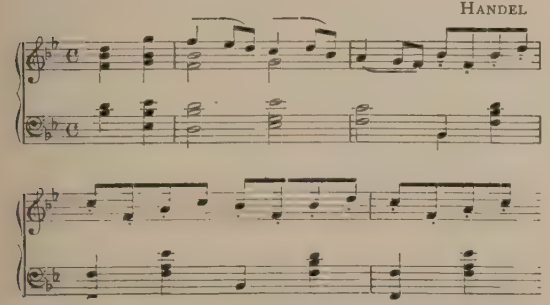
Gavotte

The gavotte, although not popularly known as a dance tune at the present day, demands attention from the fact that it has been raised to the position of a classic, by being selected as a form for composition by many of the great masters. It is written, as a general rule, in four-four time, and begins on the third quarter of the measure. The gavotte is usually long enough to embrace two or three subjects in related keys. It also may contain two distinct movements, and generally ends with its initial subject. The character of the music is always bright, no matter whether the key be major or minor, and has a strong staccato feeling about it. (See Ex. XXX.)

Ex. XXX

First four measures of Gavotte in B♭

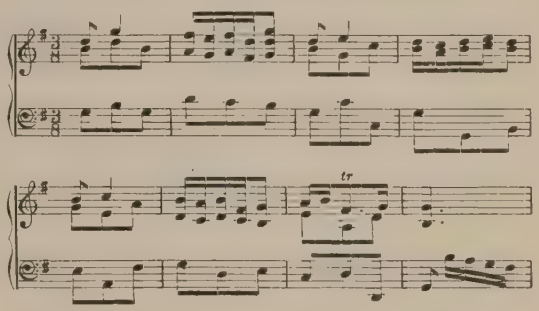
HANDEL



Minuet

The minuet also is antiquated as a dance tune; but as we find it so repeatedly used by the great composers to constitute a movement in some larger work, the minuet must be considered as a familiar musical form. The minuet is written in triple time, and is of a cheerful and stately character. It frequently consists of two distinct movements, the second of which is called the trio, as it was originally intended for three different instruments. The sonatas of Mozart and Beethoven contain numerous examples of the minuet. The following extract is from Handel's overture to "Samson":

Ex. XXXI

Principal Subject in Handel's Minuet from "Samson."

More Obscure Forms of Dance Tunes

Under this head we may mention the allemande, the bourrée, the courante, the sarabande, the chaconne, the gigue, and the loure. Of these the first two were written in common time, the next three in triple time, and the last two in twelve-eight or six-eight time. These dance forms supplied a large amount of melodic figure and rhythmic design, which the older composers were not slow to take advantage of. Corelli, Purcell, Handel, Bach, and others produced many examples of the above forms. A favorite device of these writers was to unite several of these old dances in a series which was called a suite. The suite, however, is a compound form, and is mentioned further on in its proper place.

CHAPTER VIII

MORE EXTENDED INSTRUMENTAL FORMS

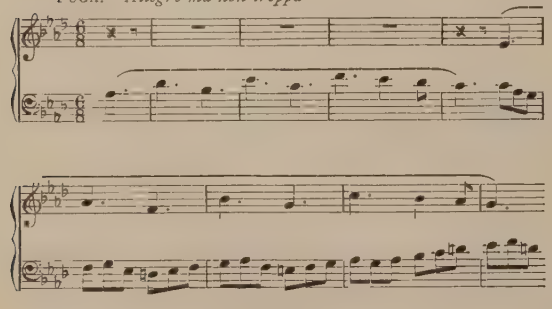
Capriccio—Fantasia—Extravaganza—Potpourri — Scherzo — Rondo—March—Examples.

Capriccio

THIS may either be entirely original, or it may consist of themes taken from some other composition. The treatment of the capriccio, or caprice, assumes no fixed form or style, the composer being free to turn and twist and caper with his subject or his themes, as he may feel inclined. In some cases he may, if he think fit, in an unfettered manner approach the style of some fixed form, such as the sonata movement, the rondo, or even the fugue. In other cases there may be no resemblance to any definite form. Of course there must always be cohesion and relationship among the passages of the capriccio, no matter what peculiarities or eccentricities be indulged in. The capriccio is always of a light and animated nature. It might therefore be considered unsuitable for fugal treatment. Of course, in such a case, the greatest freedom is allowed in regard to the ordinary rules of fugue writing. As an illustration of this, the second movement of Beethoven's sonata in A♭ major, Op. 110, affords a good example (Ex. XXXII):

Ex. XXXII

Fuga. *Allegro ma non troppa*



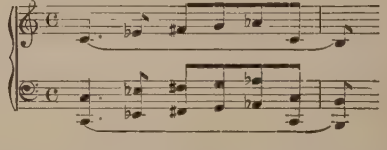
This shows the nature of the subject and answer, and also the counterpoint employed. This counterpoint goes on unremittingly to the end: now and again the subject appears in various keys, but it is not always regularly answered, and some very interesting canonic imitation takes place in the counterpoint. At the forty-eighth measure the subject appears in the bass, in octaves strikingly and characteristically altered. Twenty measures farther on there is some appearance of a stretto, but it is not carried out. A little farther we come to a short pedal, and almost immediately following the original subject appears in the bass. After a few chords, and one or two straggling arpeggios, the arioso dolento that preceded the fuga comes in again, embellished and slightly modified, in the key of G minor. After the arioso a few staccato tonic chords in the major key of G introduce us once more to the subject of the fuga in that same key. This time, however, the subject is inverted: it is answered, in the key of the dominant. It is given out again slightly curtailed in the tonic key, and answered, still more curtailed, in the key of C minor. Then the principal figure of the subject appears in the key of G minor. Here every note is syncopated, and the accompanying parts imitate each other in canonic figures. The whole subject then appears in the bass, in octaves, but still syncopated. After this, the music changes to meno allegro, and the fugue subject is treated to modern accompaniment in broken chords, in the key of A♭, finishing, after some harmonic and sequential development, with a few arpeggios.

Fantasia

Like the preceding, the fantasia has no settled form. Indeed, what was said about the capriccio might equally apply in the present case, with this exception, that the fantasia is not always of the same light and playful nature as the capriccio. The following initial phrase from a fantasia by Mozart will verify this (Ex. XXXIII):

Ex. XXXIII

Adagio



Of the first fifteen measures of this fantasia, thirteen are taken up with modified imitations of the above phrase, two of which are inverted, in various keys, as follows:

1st time, as above, in the key of C minor, beginning on the tonic.

2d time, in the key of F, beginning on the subdominant.

3d time, in the key of D♭, beginning on the dominant.

4th time, in the key of D♭, beginning on the leading-note.

5th time, in the key of D♭, beginning on the tonic.

6th time (inverted), in the key of B♭ minor, beginning on the supertonic.

7th time (inverted), in the key of E♭ minor, beginning on the dominant.

8th time, in the key of B, beginning on the tonic.

9th time, in the key of B, beginning on the leading-note.

10th time, in the key of D, beginning on the dominant.

11th time, in the key of F minor, beginning on the mediant.

12th time, in the key of C, beginning on the dominant.

13th time, in the key of E♭ minor, beginning on the mediant.

Except the opening phrase there is not a single progression in the key of C minor from the beginning to the end of the movement. This is all fantastic enough, but the music is lovely.

Extravaganza

The object of the extravaganza is to treat the subject in a somewhat comical fashion, or to burlesque well-known themes. It is entirely without order or design of any kind. Of course extravaganzas may be and have been written with something like regularity and order in their construction; on the other hand, the phrases and sections of this style of composition may often be found devoid of all balance, the keys not too well considered in respect of their relationship, and the effects produced and the means taken to produce them not always quite legitimate.

Potpourri

The potpourri is an instrumental medley of popular airs strung together in a somewhat haphazard kind of way. When performed by a military band to an open-air audience it generally proves attractive.

Scherzo

The scherzo is perhaps the lightest and most playful of instrumental pieces. It is used as one of the movements of a sonata or a symphony. The form of the scherzo is of two kinds—it either resembles the minuet or the rondo. In the former case it is divided into two distinct parts. In the first part we have the principal theme given out and elaborated. In the second part, which is called the trio, a new theme appears in a related key: the theme of the trio is usually of a less whimsical nature than the principal theme. After the trio the first part is repeated. When the rondo form is adopted the scherzo is generally very much longer, and the principal subject is more freely and more humorously treated than in the rondo proper.

In Beethoven's sonata Op. 31, No. 3, we have a good specimen of a scherzo in the rondo style. This is the only scherzo which Beethoven wrote in two-four time. It contains one hundred and seventy-three measures, and the principal theme appears six times in various keys and with modified figures.

Rondo

A rondo may consist of any number of subjects. These subjects may be repeated in any order and any number of times, provided the principal subject is made to close as well as to open the movement. As the subjects appear in succession, they may all change their keys except the principal, which generally keeps to the original key, no matter how often it may appear. It is this recurrence, or coming round again of theme and key, that gives the name of rondo to this form of composition.

The idea of the rondo, while it may be expressed with no small amount of complicated detail, is of the very simplest description. It is to present to the ear, and to the mind, something that has been heard before, something that may be easily recognized, and which, by reason of the recognition, will afford satisfaction and pleasure. This is why the principal theme of the rondo is so frequently brought round again, and always in its original form and complexion. The simplest (first) rondo consists of a subject, or section, a second section, and a return of the first section. The second section may then be repeated, followed by another repeat of the first section; in which case the form is called first rondo extended. Most usual, especially in the later movements of the symphony, is the so-called second rondo. This consists of first, second, first, third, and first sections, occurring in the order named. At the end of the rondo, as after any piece, a coda may be added if desired, to form a suitable close. There are other varieties of this form, besides the sonata rondo and sonatina rondo. The student must learn to distinguish between the rondo and the so-called song-forms, the latter being more clean-cut but less plastic in style. For a fuller description, see the article on "Drawing-room Music and its Forms," by Louis C. Elson, in this series.

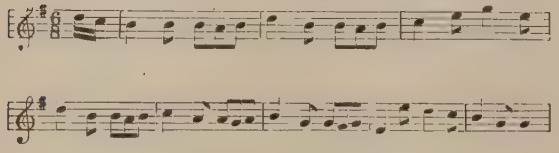
Song Forms

The song forms (vocal or instrumental) are built up of so-called periods, consisting of two phrases, antecedent and consequent. The form is rarely limited to a single period. It may be bipartite, with two wholly or partly independent periods; or tripartite, consisting of a period, a second period or free episode, and a return (wholly or in part) of the first period. See article on "Drawing-room Music and its Forms," by Louis C. Elson, in this work.

March

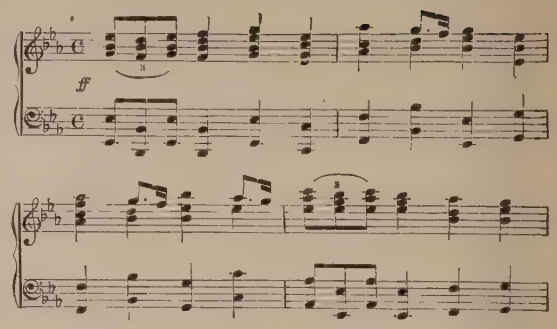
The march is perhaps most closely associated with military movements; but it frequently finds a place in the concert-room, on the stage, and in the church. The military march is always of an inspiring nature, and consists largely of stirring melody and strongly marked and simple rhythm. Used for other than military purposes, the character of the march is varied—its constitution becomes more or less polyphonic. This we find to be the case in orchestral marches, wed-

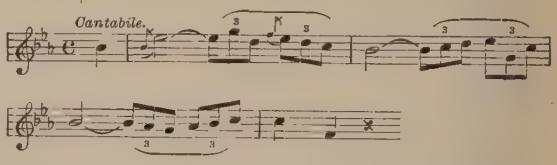
ding marches, processional marches, funeral marches, and others. The march, especially the military, often begins with the last beat of the measure. The starting-note prepares the mind for the step-off, which takes place on the following strong accent, insuring precision and uniformity of movement. In other than military marches this preparatory note is dispensed with. Sometimes also we find several preparation-notes employed—the dominant repeated a number of times being a favorite device. Even an introduction of several measures before the subject of the march begins is not uncommon. The march is usually written in four-four time. Some examples of two-four are to be found, but triple time would be unsuitable, and would throw the strong accent alternately on the left and right foot. In quick marches, where the step is required to be quicker and the whole action more nimble, such as in a "March Past," sometimes a six-eight rhythm is adopted. The following is a well-known example (Ex. XXXV):

Ex. XXXV
First Period of "March Past."

Simple march forms have only one part, containing two distinct subjects. The two subjects represent exactly two equal halves of the movement. The sections are invariably of a uniform length, and the phrases are evenly balanced. (See Handel's "Dead March" in "Saul.") Sometimes the march finishes with the second subject as in the example just named, and sometimes the first subject is repeated after the second. This, of course, is the song form. More extended march forms have two or three parts, the second of which is sometimes called the trio. Each part may contain two or more subjects.

Sometimes solo movements are introduced into the march. A very effective illustration of this is to be found in Meyerbeer's "Coronation March." This march opens full, thus (Ex. XXXVI):

Ex. XXXVI



At the eighteenth measure the solo movement, of sixteen measures in the original key, begins thus:

After which the opening subject occurs in the relative minor key leading back to the major. Then follows the solo movement again, this time in the subdominant key with a repetition in the original key. The march is then brought to a close by a full finale movement of twenty-three measures in which occur snatches of the opening subject, mixed with some new material.

The scope of the march is greatly extended. Indeed, it may be said to range from the sublime to the ridiculous. As an exemplification of this we have only to compare the solemn grandeur of Beethoven's "Funeral March" with the grotesque comicality of Gounod's "Funeral March of a Marionette."

Taking the march form, however, in its ordinary comprehension, we can only say that its chief features are predominant melody, evenly balanced measure, simple and strongly marked rhythm, squarely cut phrases, and uniform sections. Marches are written for the pianoforte, the organ, for brass and military bands, and for orchestra.

CHAPTER IX

COMPOUND FORMS

Suite—Sonata: Elaborate Analysis of This Form—Overture —Concerto—Symphony.

COMPOUND forms contain several different movements—we might almost say separable movements—such, for instance, as the employment in succession of two or more of the simple forms already described, so as to form one composition having a distinctive and comprehensive title.

SUITE

The suite was the earliest of compound forms. It consisted of a series of old dance tunes. It usually began with a prelude or introduction, as modern waltzes frequently do, and sometimes finished with an air with variations. This latter movement consists of a melody being given out first in its simplest and plainest possible fashion, and then repeated several times, each repetition introducing some variation of rhythm or melodic configuration. The air known as "The Harmonious Blacksmith" finishes one of Handel's suites. Suites were written for the harpsichord, for violins, and for the organ.

SONATA

The sonata is the most important and the most law-abiding, so to speak, of all compound forms. In earlier times it was a much different thing from what it is at the present day; yet the sonata of the seventeenth century might be considered as a faint prototype of the modern and highly developed compositions of Haydn, Mozart, and Beethoven, which bear the same name. The old sonata was little more than a suite, and as such it contained at least one of the prominent features of the modern sonata—a succession of varied and independent movements.

The modern sonata contains three or four distinct movements, but here its resemblance to the older form might be said almost, if not entirely, to cease. Not only are the themes of the different movements in the modern sonata more extended, elaborated, and developed than in its predecessor, but the first movement is held subject to a certain order of treatment which is in itself sufficient to distinguish the modern sonata from other musical forms. It was Haydn who fixed the form of the first movement, and all succeeding composers have followed, more or less strictly, on the lines adopted by him. This first movement is called the binary form, because it contains two subjects or themes; the opening theme being in the key of the tonic, and the following or secondary theme being in the key of the dominant, when the key is major; when the key is minor the second subject is most usually in the relative major, and rarely in the dominant key.

The first movement consists of three parts, and may be explained thus:

The first part is called the exposition or the announcement. Here the two themes are given out in respective order. Generally a concise closing theme follows, usually in key of the second theme. In legal terms this might be considered as the statement of the case. This part, which finishes in the key of the second subject, ends with a double bar, and is always repeated.

The second part is called the working-out, or the development. Here the two themes, unconfined to any particular keys, are extended, embellished, and contrasted by means of modulation, inversion, imitation, and harmonic and rhythmic devices. This part bears a direct analogy to the enlargement, argument, or discussion of a pulpit or platform discourse; or to the examination, overhauling, and explanation of the circumstances connected with a case at law. The second part is not repeated, and consequently is not marked off by a double bar, but leads directly into the third part.

The third part is called the repetition or the recapitulation. Here the key of the tonic predominates, and these subjects are again presented to us in a prominent fashion, in less rigid succession, perhaps, than in the first part, but this time all in the tonic key. This third part is exactly similar to the peroration of a discourse, or to the summing up of the evidence in a legal court.

Now let us examine briefly a few of the objects sought to be attained by the formal arrangement of the first movement. In the opening portion the two themes are given out in different keys to insure some variety; but the keys are always those most familiar to us, in point of relation, so that we may not be distracted from grasping the subjects clearly and with the least possible effort. This part is repeated, so that the principal matter of the composition may be the more deeply impressed upon the mind. The first part is the only part that is repeated. The subjects being fresh, the ear gratefully accepts their repetition; but in a later part, after the frequent recurrence of the themes, repetition might become wearisome. The first part ends in the dominant, or some related key, so as to lead the ear to expect something to follow.

In the second or middle part the composer has freer scope for his fancy. Here we are led, if we may be allowed the simile, away from the common highway, by a side-path, into the intricacies of rich and variegated scenery. The individual objects around us are not altogether unfamiliar. We have seen them before under somewhat different aspects; but here their artistic arrangement and wonderful combinations open up a new and wide field of delight. Here, while still retaining a vague sense of our locality, we may revel in new beauties, and lose ourselves in admiration and

amazement, until we are guided back again to the road from which we first started, and where we easily recognize the broad landmarks that first attracted our attention, thus reaching the third part.

In the third part our feelings are soothed, our excitement is calmed—we are once more at home, so to speak. The principal key prevails, and the two familiar subjects are presented to us in their most recognizable garb—the key of the tonic, so that the conclusion of the movement is rendered easy of apprehension and thoroughly satisfactory both to the ear and the mind.

We have tried to show that the material employed in the first movement of a sonata occurs in a strictly psychological sequence. It interests and engages the mental faculties in a purely rational manner, and calls forth a succession of ideas in the same order that would naturally result from the consideration of almost every subject. The general features of form which we have detailed will be found to predominate, more or less, in the first movement of all sonatas built on orthodox lines. Of course, were we to deal with minute details we should find those features represented in numberless modifications, and surrounded by qualifying matter too varied to particularize. Nevertheless, a persevering analysis will always disclose the distinguishing essentials of the modern sonata wherever they are present. This last sentence would seem to imply that the distinguishing features of the modern sonata are not always present. Such, indeed, is the case. Examples of sonatas are not wanting in which the necessary features are either but partially adopted or are not employed at all. The student must learn to discriminate as to the classification of such cases according to his own judgment. We have specified accurately the form of the sonata first movement; and where this form is not found to exist, the composition, although thereby perhaps not a whit the worse as a composition, must be held to be somewhat irregular.

In examining the above, the student will notice that there are other passages employed besides those of the two principal subjects. These passages are employed simply to give variety; to relieve the music, so to speak; to keep the composition from becoming too stiff and formal; to afford an unfettered opportunity to the composer to exercise his fancy. The passages referred to have a good deal of license allowed them. An episode is a passage of some little importance, but which ostensibly belongs to neither of the two principal subjects. A run is a progression of single notes without any decided melodic form. A transition is a short passage filling up the gap between the end of one theme and the beginning of another. Modulating passages explain themselves.

To distinguish the principal subjects from what we might call the auxiliary matter—that is to say, the episodes, codettas, modulating and other passages—is frequently somewhat difficult, owing, as often happens, to the excess of the auxiliary over the principal matter. This, however, must be satisfactorily accomplished in every case before we can say definitely whether or not the first movement is built upon strict principles. The following is a plan of the first movement of Beethoven's sonata Op. 2, No. 1:

1. Chief theme, F minor, measures 1–8; tributary passage, modulatory, measures 8–20.
2. Second theme, A flat major, measures 20–41.
3. Closing theme, A flat major, measures 41–48. Repeat of divisions 1, 2, and 3.
4. Development, founded on parts of the first and second themes, measures 49–93. Returning passage, measures 93–100.
5. Return of chief theme, F minor, measures 101–108; tributary passage, with modulation altered, measures 108–119.
6. Second theme, F minor, measures 119–140.
7. Closing theme, extended, F minor, measures 140–152.

There is no coda. The repeat of the development and recapitulation is not necessary now, though usually called for in Haydn's time. The exposition, however, must always be repeated.

For a good example of the sonata form with the exposition in the tonic and dominant minor, the student may look at the finale of this same work. In place of the development in that movement is a section of new material, called the middle part. Its major mode forms an excellent contrast to the constant minor of the themes.

A form closely resembling the sonata is the so-called sonata rondo, with divisions as follows:

1. Chief theme, as in sonata.
2. Second theme, as in sonata.
3. Closing theme, as in sonata.
4. Chief theme in tonic. (No repeat of divisions 1, 2, and 3 is made.)
5. Middle part, or development; if the latter, it is not as extended as in the sonata form.
6. Return of chief theme, as in sonata.
7. Return of second theme, as in sonata.
8. Return of closing theme, as in sonata.
9. Chief theme, or part of it, in the tonic.

A coda may be added if desired. A good illustration of this form may be found in the final movement of Beethoven's "Sonata Pathétique." It will be noticed that the succession of keys is the same as in the sonata movement, and that the two forms are much alike. The sonata rondo, however, has no repeat of themes before the exposition, but gives instead an extra return of the chief theme, both after the exposition and at the close of the movement. The chief theme in this form thus has more prominence than in the sonata form. Being given more often than the other themes, like the first section of a rondo, it should consist of interesting material, and be made noticeable enough to insure proper balance.

The sonatina, which has been used by many classical writers, is a form resembling a small sonata without closing theme or development. It consists, therefore, of the following divisions:

1. Chief theme, major or minor.
2. Second theme; if the first is major, the second is in the key of the dominant; if the first is minor, the second is in the relative major. These two themes may be repeated.
3. Chief theme, in original key.
4. Second theme, in key of chief theme.

The sonatina has two or three short movements, the second often being a simple song form and the third

variable. The works of Clementi or Kuhlau afford good examples for the student.

Sometimes, after the fourth division of a sonatina movement, the chief theme returns at the end. The best modern theorists call this a sonatina rondo, as the key scheme distinguishes it from the first rondo extended.

So far we have only described the first movement of the sonata; the succeeding movements require but a few words. The composer is perfectly free to arrange the order and succession of those secondary movements according to his own ideas. After the first movement, which is very frequently an allegro, we often find an adagio, a largo, or andante for the second movement. In this case the music invariably partakes of a song-like character. It is often a song form, or a short Rondo. The third movement, in the full four-movement form, is either a minuet or scherzo. Sometimes this may come second and the slow movement third. The finale is either in the form of the first movement (sonata-allegro), or a rondo, or a theme and variations. In the three-movement form the minuet or scherzo is usually omitted.

In concluding this notice of the sonata form, we must warn the student not to expect our description to tally with every sonata. As we have already said, the rules regarding the first movement according to Haydn are generally accepted as orthodox; but there are innumerable sonatas to be found to which the Haydn principles do not apply. For instance, the first movement of Beethoven's sonata Op. 49, No. 2, has really no middle part. His Op. 29, No. 2, known as the "Moonlight" sonata, has a first movement peculiar to itself. His Op. 26 is not a sonata at all, but simply an air with variations—unless we consider it to be built upon the lines of the old suite.

The sonata is most usually written for the pianoforte; but the form is not unusual for string combinations. Organ sonatas also are to be found; but these have little in common with the form described above, being more massive in their build, and of a contrapuntal and fugal nature.

Overture

The overture is the opening number of a vocal work, such as an opera or an oratorio. The real purpose of the overture should be to prepare the minds of the hearers for what is to follow. The overture is not an integral part of the work, but it should exhibit some of its characteristics, or at least have some intelligible relation to it. All overtures do not do this. In Handel's time the overture had no connection with the body of the work whatever. At that period it was of a more fixed form than at the present day. The old Handelian overture was invented by the French composer Lulli (1633-87), and consisted of a slow harmonic movement followed by a quicker movement in the fugal style. The second movement was somewhat longer than the first. Compare the overture to "The Messiah" (Handel). Sometimes a dance tune was introduced. Compare the overture to "Samson" (Handel). This form was adopted both for oratorio and opera.

After Handel's time the old French overture, as it was called, was largely discarded, and a new style began to be developed, which, in opera at all events, sought to foreshadow the scenes or circumstances depicted in the work itself. The form adopted, however, was of no particular order. Sometimes the principal musical themes in the opera were employed in the overture with introductory and connecting passages of various designs; sometimes the themes were artistically blended, contrasted, and supplemented by striking orchestral surroundings, and occasionally a free fugal treatment was adopted.

The oratorio overture of the present day and of recent years has also undergone a change somewhat similar to that of the operatic overture. Perhaps the latest oratorio overture of any importance written on the lines of the old French overture is that to Mendelssohn's "St. Paul." In his following work, "Elijah," Mendelssohn chose a more modern form of overture—one movement in free fugal style. Other less important oratorio overtures borrow themes from the body of the work; but it is difficult, if not altogether impossible, to trace any feature by which the overture may be peculiarly distinguished, beyond the fact of its being the introductory number of the particular work to which it belongs.

There is, however, another class of overture called the concert overture. This is quite an independent composition. It is not used as an introduction to something following. The concert overture has generally some title attached to it, which may be supposed to indicate the nature or the purpose of the composition, as in Mendelssohn's "Hebrides," Schumann's "Julius Cæsar," Sullivan's "In Memoriam," and so on. Very often we find the concert overture bearing strong resemblance to the first movement of a sonata; at other times the rondo character is prominent. Mendelssohn's overtures sometimes exhibit a rondo-like character; but, unlike the rondo proper, the principal subject, as it recurs, appears in several different keys.

It will be seen, then, that if we omit the French overture of Lulli, it cannot be said that the subject of our present notice has any distinct form. It is quite proper, whatever its form may be, that it should be called an overture when it is the opening number of a work, but as an independent concert-piece it might just as well be called by any other name.

Concerto

A concerto is a composition written for a solo instrument and orchestra. The violin and the pianoforte are the two instruments most commonly employed for the solo work, but concertos have been written in which the organ, the flute, and the clarinet have had respectively the solo work assigned to them. In a concerto the solo part is designed to display the skill of the soloist. Notwithstanding this, however, the orchestra must not be considered as a mere accompaniment. This would be making the work a homophonic composition; while, as a matter of fact, it is essentially polyphonic, the work of the orchestra being quite as important as that of the solo instrument. The two—the orchestra and the solo instrument—perform mutually together; they play to and for and with each

other; they work in concert, so to speak; hence the term concerto.

The concerto consists of three movements, very much resembling those of the sonata. The first movement differs slightly from the sonata first movement in this respect: the laws regarding the giving out and key-relationship of the subjects are not so rigid. The second subject in the concerto frequently finishes in the key of the tonic. There is also frequently a third subject introduced, and the episodes throughout the movement are more important than in the sonata. In the first movement of the concerto the subjects are first given out by the orchestra, and then repeated in a modified or elaborated form by the soloist. Sometimes the phrases of the themes are divided between orchestra and soloist, in a kind of antiphonal fashion, and extended and developed in various ways.

The succeeding movements are similarly dealt with according to their form, but on a less comprehensive scale.

Symphony

The symphony is purely an orchestral composition. (Beethoven, it is true, in his Choral symphony has employed voices along with the orchestra; but this is an exceptional case.) For its form the symphony is indebted, like all other instrumental compound forms, largely to the sonata. Like the sonata, it consists of several distinct movements; but in the delivery of its principal themes it is, like the overture and the concerto, less exacting than the sonata. In the symphony all the resources of the orchestra are fully employed; it is therefore more colossal in its proportions, more varied in the details of its development, and more comprehensive in its themes and episodes than any other instrumental form. It is the noblest and grandest of its kind.

The composition of a symphony requires the very highest musical experience, skill, and feeling. All the devices of musical art are brought into operation in the symphony. A knowledge of orchestral effects, the power to devise melodic themes of striking and appropriate character, a keen appreciation of harmonic coloring, a fertile conception of rhythmic figures, the faculty to arrange large groups of phrases in symmetrical order—these are some of the qualifications which the mere formal construction of the symphony requires, to say nothing of the genius and the inspiration which that stupendous work in its ideal character demands.

Conclusion

We have endeavored to give a plain and simple explanation of the most important and best known musical forms. Those which we have not described are, in the majority of cases, of an obscure or unimportant kind, and will be found to be sufficiently explained in any ordinary dictionary of musical terms.

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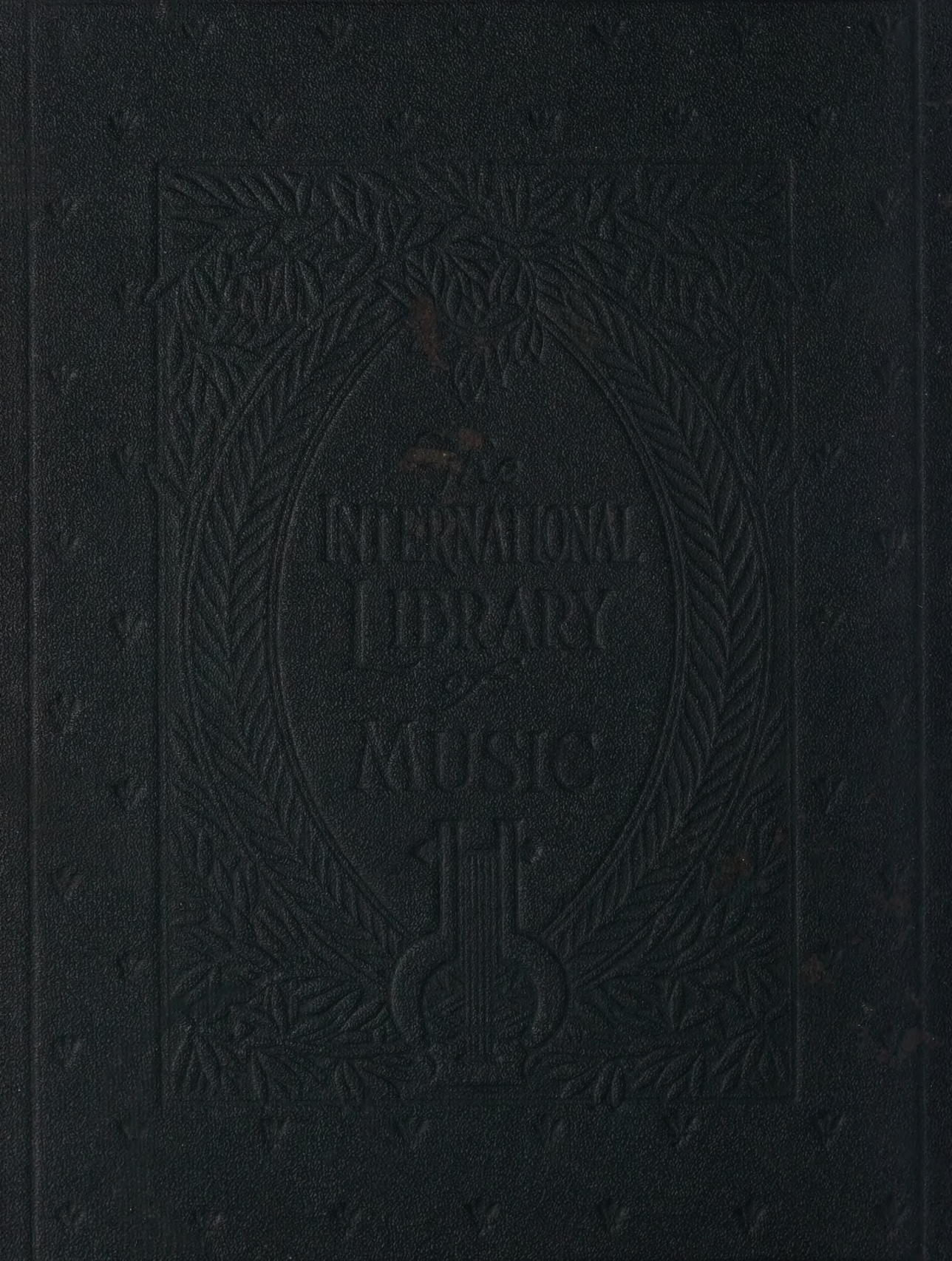
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